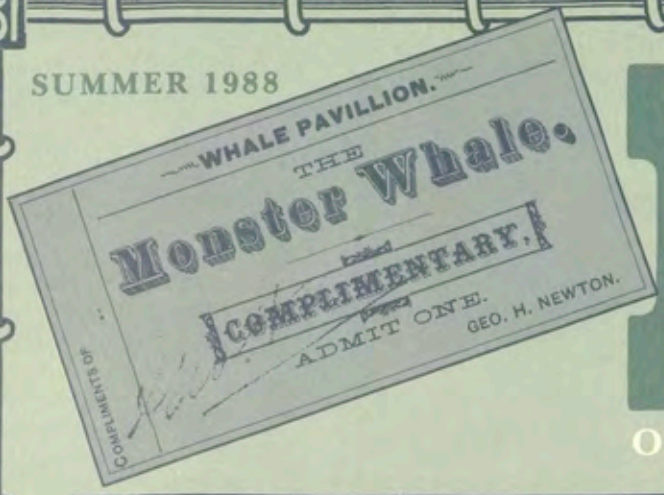
SUMMER 1988



THE LOG
OF MYSTIC SEAPORT

ALL ABOUT MONSTER
WHALES.



WHALERS AND WHALING!

Capt. G. H. NEWTON, late of the Inland Whaling Association,

Will present the delights of a Whaling Voyage without its occasional unpleasantness.
Parents can thus give their Children a Grand Practical Lesson in Natural History.
It is of more value than a Book. ☞ A Moral and Instructive Entertainment.

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FRONT COVER: *Composite from a poster advertising George H. Newton's lectures on whales and whaling, following the demise of his Inland Whaling Association in 1882. (M.S.M. 57.531) Ticket from George H. Newton Whale Show Papers in the Seaport's G. W. Blunt White Library.*

BACK COVER: *In this, the fiftieth anniversary of Ray Hunt's design of* Escape, *the first Concordia Yawl, the Seaport is pleased to publish Waldo Howland's* A Life in Boats: The Concordia Years. *Here,* Sumatra, *ex-*Game Cock *(#16) races off Marion, Massachusetts. Photo by Norman Fortier, ca. 1960. (Courtesy Norman Fortier)*

Volume 40, Number 2 / Summer 1988

THE LOG
OF MYSTIC SEAPORT

CONTENTS

Sightings 38

A Whale of a Tale
George H. Newton and the Cruise
of the Inland Whaling Association
DOUGLAS L. STEIN 39

Early Times at South Wharf
WALDO HOWLAND 50

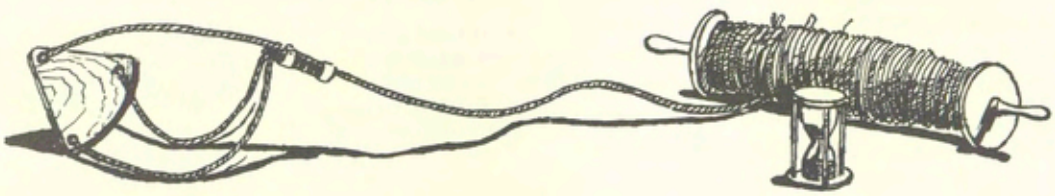
Brig, Brigantine, Hermaphrodite, Snow 57

Book Reviews 65

Letters 69

Acquisition 70

Mystic Seaport Photo Day 72



SIGHTINGS



A Boston television station came to broadcast its evening news program from Mystic Seaport recently. The program included videotaped segments showing a wide range of activities around the Seaport grounds, as well as a brief interview with the Seaport Director. Unrehearsed, the camera began recording and the interviewer asked, "What is it that is unique about Mystic Seaport?" A microphone was thrust at me for a response. Obvious answers might have been "the ships," or "the figureheads," or "the village exhibits," but with only a second to think one is quick to reply with the first clear thought that comes to mind, and the need for an immediate response brings out the truth. My answer was "the people."

Although I was a bit surprised by my own answer, later reflection convinced me of its validity. Visitors to the Seaport are certainly impressed with our unique artifacts, large and small. But what might otherwise be simply an interesting experience is enhanced and enlivened by the people on the staff. As Museum employees, we too are privileged to work with the many unusual people associated with Mystic Seaport. Employees, Volunteers, Pilots, Trustees, all bring with them a fascinating range of abilities, accomplishments, and interests.

Mystic Seaport has more than its share of exceptional people, and we recently joined in celebrating a special occasion for one of them. Waldo Howland's second volume of *A Life in Boats* has just been published by the Museum. In June we gathered to celebrate its publication and to thank those who brought it into being, particularly the author himself. Those of us who have had the good fortune to work with this extraordinary man during the past twenty years have been influenced by him. Waldo has shared with us his clear, uncluttered view of life, and we have benefited by applying some of that thinking to our own lives and the issues we face daily.

We saw evidence of his methodical approach in the early 1970s, when Waldo helped the Museum face the monumental task of caring for our rapidly deteriorating ships. After the job was well along and the problem under control, Waldo simply likened it to another gargantuan task that many of us face personally. He said: "If you get to worrying about how you are going to educate your children and pay for tuition, you would worry yourself sick. But if you simply think it through carefully and address each element as it comes along pretty soon you will look back, see that the job is done, and be amazed at what you have accomplished." He asserts that the same is true of ship preservation. It was a staggering task, yet steady progress has been made and we are now among the most professional ship restorers in the world.

Innumerable Seaport projects have been touched by Waldo over the years. The development of our shipyard, the restoration of our vessels, and the bulkhead project are a few of his real accomplishments for the Museum. He has applied ingenuity with a strong sense of quality and absolute integrity.

Waldo has also given us, and generations to follow, a phenomenal, lasting gift in the pages of his two books. While his first volume covers his life in boats in the years before World War II, the new volume continues with the story of the Concordia Yawl and the Concordia Company.

Waldo's stories evoke an image of a fascinating period in American yachting history, but perhaps more importantly they give us an understanding of the man himself, a man who has won the respect of virtually everyone who has gotten to know him over the years. What is unique about Mystic Seaport is its collection of people—people like Waldo Howland, whose positive influence is felt throughout the Museum.

J. Revell Carr

A Whale of a Tale

George H. Newton and the Cruise of The Inland Whaling Association

DOUGLAS L. STEIN

Early in August 1880, the famous showman, Phineas T. Barnum, received a most unusual letter. The writer suggested that Barnum consider the promotion of a traveling whale exhibit, a show that would cover thousands of miles and play in all the major cities of the Midwest.

It was a novel idea. Although one could not deny the attraction that a whale would present to inland Americans who had never seen salt water, the difficulties of such a venture would be enormous. Barnum gave the proposal little consideration. He replied briefly, stating simply that he was currently too busy to give such a "speculation" any attention.[1]

Barnum's reply was addressed to George H. Newton in Monson, Massachusetts. Then in his forty-nineth year, Newton was a man of various occupations and many interests, who had been developing the idea of a traveling whale exhibit for nearly two years. How his scheme began is not clear, but as a part-time lawyer, insurance agent, real estate broker, and auctioneer, there was little in his background to qualify him for such a bizarre undertaking.

Yet this was an era when exhibits, sideshows, and circuses traveled the country, primarily on the rapidly expanding railroad system, bringing a variety of entertainment and curiosities to a public eager to witness the spectacular, the beautiful, and the grotesque. Barnum presented Tom Thumb to the world in the 1840s, and brought the Swedish Nightingale, Jenny Lind, to America a decade later. His famous circus, the Greatest Show on Earth, opened in 1871, with animals, acrobats, and numerous other attractions. People paid money to see the Bearded Lady, the Wild Men of Borneo, the Living Skeleton, the Mexican Midget, and the Feejee Mermaid. The Centennial Exposition, America's first world's fair, brought more than nine million visitors to Philadelphia in 1876, and Buffalo Bill's Wild West Show would soon be overwhelming audiences with Indian battles and stampedes.

It is not difficult to imagine Newton being influenced by such events. Indeed, many people were. Barnum's reply did not dissuade him, and on 19 November 1880 he received a telegram from Provincetown, Massachusetts, indicating that a whale had been killed and was being towed into port that very afternoon.[2]

Newton had made an agreement there with an agent, Captain Phillip Cook, stipulating that if a homeward-bound whaler could capture a whale and bring it in undamaged, he would purchase it. However, if the creature was not satisfactory for his needs, Newton agreed to pay for "the time, trouble, and expense of towage."[3] This agreement had not been easy to get. In fact, parties at New London and New Bedford had already refused to entertain the idea.

By 22 November Newton was in Provincetown to inspect the whale. It turned out to be a Blue Whale, also called a sulphurbottom, which measured sixty feet in length and weighed an estimated forty tons. Satisfied with what he saw, Newton purchased the whale for $450.[4] Before they finally parted company, Newton and his

Doug Stein, a native of Illinois, earned degrees in American history from Bradley University and Illinois State University before joining the Seaport staff as Curator of Manuscripts in 1973. He has contributed several articles to *The Log* and is the author of *A Guide to the Manuscript Collections of the G. W. Blunt White Library* (1983).

whale spent the next year and a half traveling the country, from Boston to Lincoln, Nebraska, and to many other towns in between. What happened along the way is really a whale of a tale.

The day after Newton bought the whale, five men "removed the enormous amount of entrails, weighing about four tons."[5] The whale was then towed to Boston, where it remained at the Fort Hill Dry Dock for two weeks, while Newton hired a promoter and prepared to raise the carcass out of the water.

Fred J. Engelhardt, established in Chicago as a manager for various "sporting events," as well as an agent for show business celebrities, was contacted by telegraph and, after several days of negotiation, agreed to terms including a $500 advance and another $1,000 when the whale exhibit opened.[6] He came to Boston on 12 December and modestly proclaimed that, "this monster enterprise was quickly put upon a proper footing to commence the first great inland whaling cruise ever known to the world."[7]

Engelhardt wasted little time in turning Newton's whale, and the upcoming attempt to raise it, into a nineteenth-century media event. Recognizing the power of a celebrity endorsement, he approached the renowned actress, Sarah Bernhardt, then in Boston on her first American tour, and escorted her to see the whale.[8]

To raise the whale, Newton contracted with Morris & Foye, riggers from East Boston. On 17 December the first steps were taken. A cradle frame, sixty-one feet long, was built out of Georgia pine. It was planked, mortised, and bolted with iron, then sunk in the dock so that the whale could be floated over it. The rest of the day was spent pumping the dock dry, with the whale being slowly lowered into position on the cradle. Following this, a canvas was put over the body, which was then lashed to the cradle with ropes and cable. Around midnight the whale was floated across to the railroad dock where, in the dim light of lamps and torches, it was positioned beside the large derricks that would be used to lift the monster out of the water the next day.

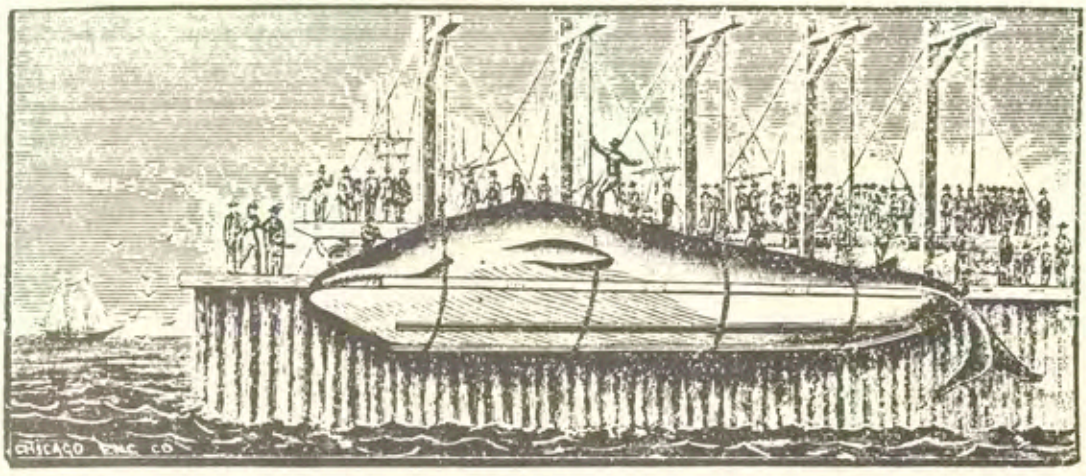
Around 9:00 A.M. the time had come. As thousands watched in the bitter cold, the 72,000 pound whale carcass was gradually lifted out of Boston Harbor and carefully maneuvered onto a pair of thirty-two-foot railroad flatcars. It took nearly seven hours, but it was a success. The whale lay undamaged and frozen solid, ready for the trip to Chicago, where Newton and Engelhardt planned to open their exhibit, now called "The Prince of Whales."

The whale arrived in Chicago "all frozen up as solid as a log" on 23 December, accompanied by the show's first regular employees, Captain John McCarthy and Thomas Jordan.[9] Engelhardt was able to get a special track laid from the Baltimore & Ohio Railroad line into the Exposition Building, and preparations were underway to open the show by the first of the year.

Thoroughly impressed with Engelhardt, Newton sold him a 50 percent interest in the enterprise for $1,000.[10] He wrote to his son, Warren, about his new partner: "he has such influence with the papers. The *New York Herald* had a dispatch about Bernhardt and the whale which he wrote, and the Chicago papers are teeming with it."[11] The papers also wanted other stories about the whale, and reporters were asking Newton for more details of the venture.

The Prince of Whales opened on 29 December 1880. According to the *Chicago Tribune*, 5,000 people came "to gaze upon the relative of Jonah's friend."[12] The show itself was a rather basic operation. The whale lay belly-up on the two flatcars. Visitors would line up to purchase tickets—25 cents for adults and 15 cents for children—and then file through an entrance and onto a platform level with the floor of the cars. Here they could view the monster while "Uncle George" Newton, or some other member of the troupe, stood atop the whale pointing out its unique features and answering questions from the audience. Visitors would continue moving past the whale and out through a designated exit.

Newton was at the show every day from 9:00 A.M. to 10:00 P.M. He lectured, sold tickets, and counted up the receipts every night. Returning to his quarters at the Burdick House around 11:00 P.M., he would often describe the day's activity in letters to his son Warren, who lived in Franklin, Massachusetts. On 30 December



For the thousands of Bostonians who watched on 18 December 1880, the raising of the whale was a show in itself. This depiction of the operation appeared in an advertisement in July 1881. (George H. Newton Whale Show Papers, G. W. Blunt White Library, Mystic Seaport Museum)

he wrote: "have just come in after counting up sales. We sold 1342 tickets @ 25 for $335.50, and 126 tickets @ 15 for $18.90. Total $354.40, and I think tomorrow we shall do better. . . . I am tired and going to bed."[13] The next day they did $413.30 worth of business. Newton sent $200.00 home, and expected to bring in $600.00 the next day. Business was picking up, and on a day in early January 4,302 people braved the cold to file past the frozen whale.

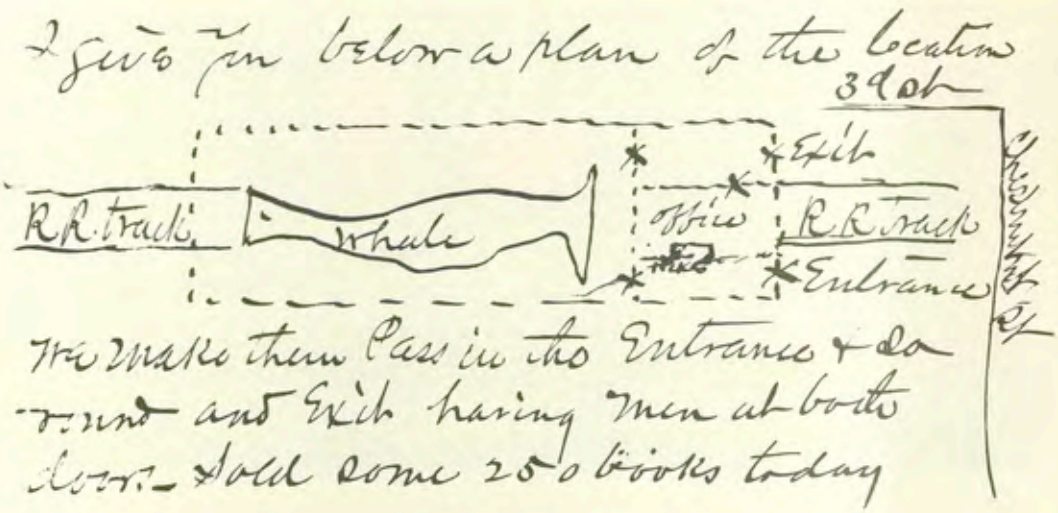
The show encouraged attendance by providing free carriage rides to the Exposition Building for people coming to see the whale, and extended invitations to school groups at discounted rates. A policy of free admission for the poor and underprivileged was established, which to Newton's credit remained in effect from then on. "Tomorrow we receive the Protestant orphan asylum—about 200—and I have written to nine other asylums for children and the poor. The managers will call and see me about day and time."[14]

The educational aspects of the exhibit, and its importance to children, were prominent themes in Engelhardt's advertising, which advised that the importance of this exhibit must not be ignored by anyone wishing to know more about the world around him. "The curious want to see it; those seeking knowledge must see it. If you love your children, don't deny them the only opportunity they will ever have in their lives to see this MONARCH OF THE SEAS!"[15]

The whale was exhibited at Chicago through the end of January, and it proved to be a financial success. "There are 500,000 people in this city," George Newton wrote, "and I think ⅓ of them certainly ought to see the Bird [i.e., whale]."[16] The show never reached this expectation, but indications are that nearly 100,000 people visited The Prince of Whales during his stay in Chicago.[17]

Newton estimated his daily expenses at this time to be approximately $150, while the daily income probably averaged around $400. The whale was proving to be a profitable venture, yet Newton must have realized that he would eventually confront the inevitable problem of the whale's preservation. "The Critter is keeping first rate—have not had to use anything, and if the weather continues any way cold, I see no reason of any."[18] As profits began to grow, he wrote, "I am going to stick by this Critter and get all I can out of him—no odor—in fact better than when in Boston."[19]

Meanwhile, Fred Engelhardt had been in Milwaukee making arrangements for exhibition



Newton sketched the layout of the whale show in a letter to his son, dated Milwaukee, 2 February 1881. (George H. Newton Whale Show Papers)

there. As the show was closing in Chicago, Newton, now sounding like a veteran showman, wrote, "I don't think we shall have a very big week this week, as it is the last, and we probably got about all the sap out of them."[20] Uncle George was saying that it was time to take his show on the road. As their train plowed its way through the snow toward Milwaukee, the *Chicago Tribune* had already acknowledged that "this exhibit has proved a truly wonderful success financially, proving once again that a good, genuine thing of merit is thoroughly appreciated in Chicago."[21]

The Prince of Whales would now operate like a traveling circus, with stops usually limited to a few days in each place. While Newton managed the daily operation, Engelhardt went on ahead to other towns, booking engagements and developing advance publicity for the show. The exhibit location was usually a railroad siding, where a canvas tent, or "pavilion," was erected around the flatcars, and a platform was built to allow visitors to view the whale to best advantage. The entire exhibit could be set up and opened in a few hours. Local people were hired for general labor, crowd control, and distribution of broadsides and leaflets.

The show played Milwaukee from 2 February through the sixth and, despite heavy snow, did very well. On the second Newton reported: "We got the Prince in at 9:30 a.m. today, but could not get office gas stove, etc, ready to exhibit til 2 p.m. and then the rush began and continued til 5 p.m. We managed to talk and keep them in good humor til they all passed around the monster and out. . . . Sold some 250 [whaling pamphlets] today. The profit on them is three cents certain. . . . It is snowing today since 4 p.m. and awful cold." Then on 5 February Newton boasted, "Today we have beat everything heretofore: 5878 (visitors) for $1263.70. Think we shall do nearly as well tomorrow. . . . we go by the 3 a.m. train Monday morning, getting into St. Louis Tuesday morning."[22]

The show seems to have prospered in St. Louis also.[23] From St. Louis it was on to Cincinnati, then Louisville, and on 7 March they arrived in Columbus, Ohio, where they found local resistance to exhibiting on Sunday. By mid-March the Prince was in Pittsburgh, and for the first time Newton expressed concern about personnel problems. Captain McCarthy, one of the first men hired back in Boston, was, according to Newton, "getting slack, cross, and crabid, and answers people short so that there is complaint from visitors." Newton lectured twice that after-

noon (perhaps replacing McCarthy), and went on to say that "he has got to do different or I shall give him his walking ticket."[24]

The show played Pittsburgh from 15 March through the twenty-sixth.[25] The next stop was Philadelphia for a run of eleven days. Coupe's Circus was in town for part of the time, and that cut into the attendance figures.[26] Although Philadelphia was not as profitable as Pittsburgh, Newton was satisfied. However, he confessed to Warren, "I don't know how long it will last—for if the Bird gives out we all go out of business for a while."[27]

The whale continued his epic inland voyage: Buffalo on 10 April, and then on to Cleveland, arriving there on 21 April at 6:00 A.M. They played Cleveland through the end of April and did pretty well. However, the winter was behind them now, and there was evidence that the whale was beginning to rot. In an article entitled, "The Monster Embalmed," a Cleveland newspaper reported that three butchers had removed "6 or 8 barrels of superfluous matter" from the whale's stomach. The carcass was then enclosed and subjected to a fumigation process for about twelve hours. "When this is completed, the whale will be entirely free from any odor with the exception of the natural fishy smell . . ."[28]

The next stop was Toledo—"a slow going town—Frenchy—old farmers—and the other people don't seem to have any snap"—and then on to Detroit around 11 May.[29] The embalming process begun in Cleveland had evidently not been successfully concluded. Newton expressed his growing concern over the condition of the whale. "I am confident that I can embalm the whale. . . . We have painted it over every nite for the past two nites, and it hardens and works first rate. I have to supervise it and see that everything is done as ordered. . . . The embalming process is very very important."[30]

However, these periodic treatments did not solve the problem. "Phew! that whale," complained the Bay City, Michigan, *Daily Tribune* on 20 May 1881. "That whale is here. We have seen him & smelled him. We are wiser for it, because we have had a 'most practical lesson in natural history'. . . . The whale is composed of several parts, . . . There is the blubber, and the whalebone and—the smell. The latter feature seems to be the most prominent feature of this whale." It had become obvious that if the whale, and the show, were to survive, something more substantial would have to be done, and soon.

Among several people consulted on the matter was Stephen Mummery, a taxidermist in Detroit who, according to Fred Engelhardt, had formerly preserved animals for the British Museum in London. Mummery inspected the whale, then confidently guaranteed that if he were given enough time (and money), and the proper assistance, he could preserve the creature indefinitely. As evidence of their desperation, Newton and Engelhardt agreed to let Mummery give it a try.

After viewing the Monster Whale, Philadelphians could even sample whale meat if they ventured to Shive Brothers' Ladies' & Gent's Restaurant on South Broad Street. (George H. Newton Whale Show Papers)



THE CHARLES A. DIXON PRINTING HOUSE,
908 Arch Street, Philadelphia.

Engelhardt secured an old railroad siding in the woods near Saginaw Bay, Michigan. Equipment and supplies were brought in, and by 24 May Engelhardt, along with fourteen other men, had settled into the site, which they referred to as "Camp Baliene." Here they would spend the next six weeks attempting to save what had become known as the Inland Whaling Association.[31]

Newton returned home to Monson at this point, probably for the first time since leaving for Chicago nearly six months before. Engelhardt remained to supervise the activity at Camp Baliene. Things were not going well there, as was evident in Engelhardt's first letter to Newton on 25 May. "We are here—in saying that I say almost all that can be said. Mosquetoes, flys, bugs, and snakes predominate and form the largest part of the atmosphere."[32]

In addition, they had problems with Mrs. Fowler, who evidently owned the property adjacent to the railroad track where the camp was established. According to Engelhardt, she was a vixen and a "d—d slut, . . . who just raises hell."[33] As the embalming work began she ordered the troupe off the premises. Engelhardt soon restored order by advancing her $50.00 on the board and rent, but the arrangements would remain difficult. "She charges 5 cents for a glass of milk, and we are compelled to submit to extortion and discomfort without stint."[34]

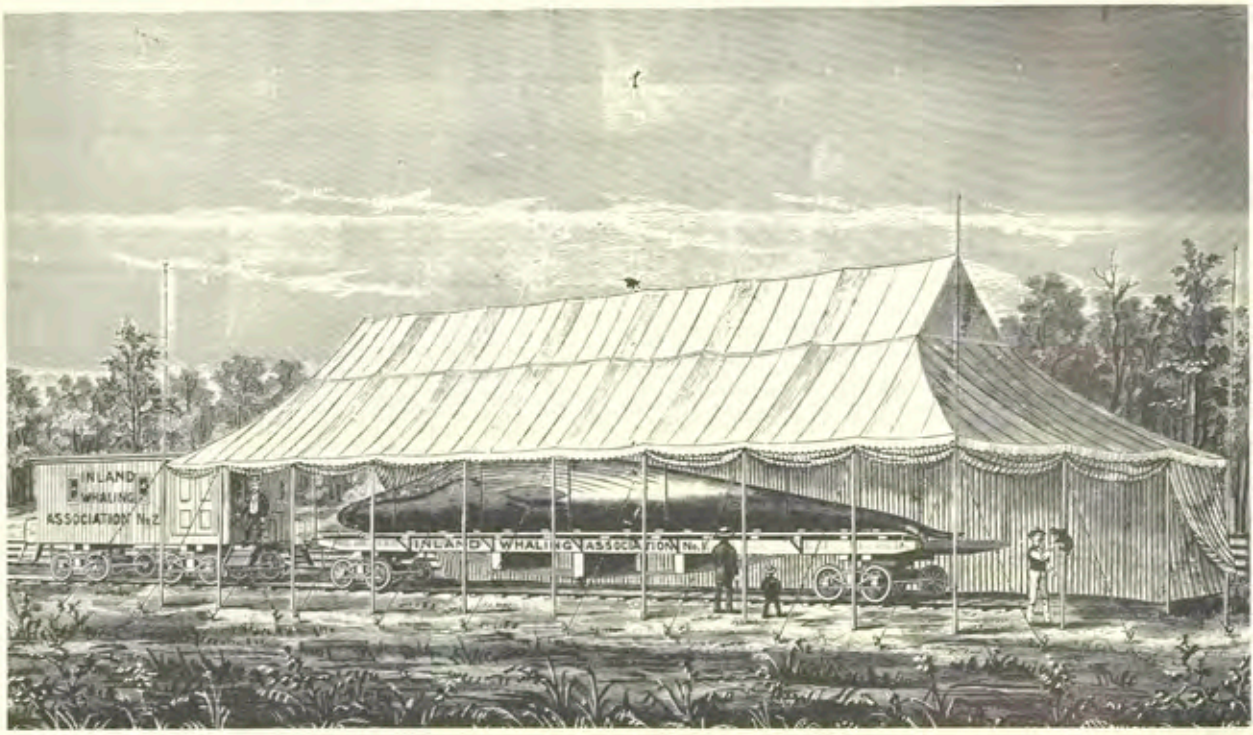
The camp was also threatened by some other "ignorant backwoods brutes," demanding that they take the whale away. "I have staked off my claim," Engelhardt wrote, "and the fact that I mean to defend our rights is pretty generally believed."[35]

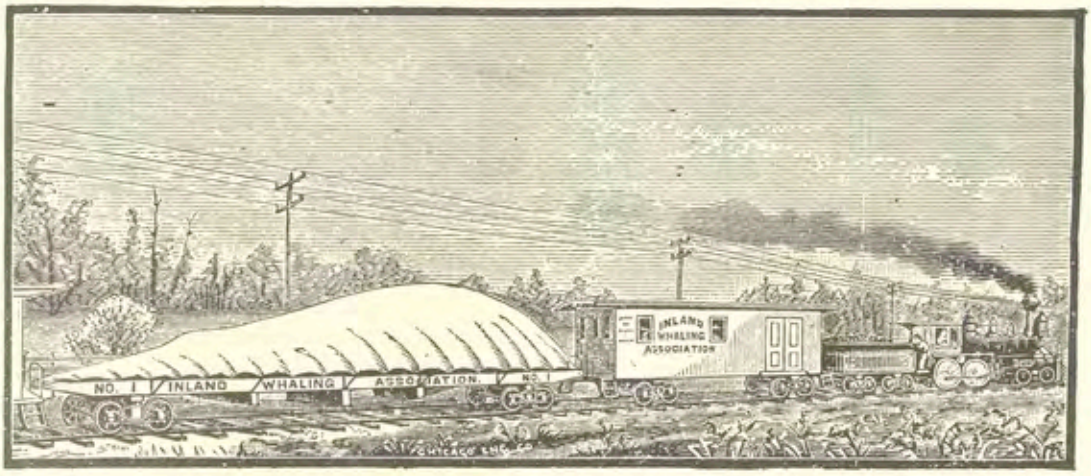
Despite distractions like these, the all-important and somewhat mysterious embalming process continued, sometimes around the clock. Engelhardt wrote:

> The work is terrible—you have no idea—I am bound to have it done now as quick as possible, and therefore organized two groups. Prof. Mummery, Jack, and George work during the day, and the two Harrys and Walter work all night . . . I have more faith in this thing now than ever, and even though I have to live on bread and water for the time, I would stay here to see the work done. I feel sure that we will have a new and better whale when this is done than we ever had, and make more money than we ever made before.[36]

By the end of the first week the whale was

Camp Baliene, Michigan, was the site of the long but ultimately unsuccessful embalming process. The figure at right probably represents Fred Engelhardt playing with his pet bear cub. (George H. Newton Whale Show Papers)





"Special Whale Express."
The Way H. R. H. Travels.

Traveling the Midwest and South, "His Royal Highness" the Prince of Whales and his attendants rode their own railroad cars, purchased by the Inland Whaling Association in May 1881. (George H. Newton Whale Show Papers)

considered "positively safe," but it soon became clear that there were problems. "The further we go with the work on the whale, the more work there is to do. We are very short of help, although all the boys lend a willing hand. It is impossible to get men to do this work."[37] The whale was also beginning to gobble up more of the Association's money. Although Engelhardt still believed the work would be successful, he now realized that it was going to cost "much more money" than originally anticipated.[38]

As the weeks went by, the weather, local hostility, and the embalming operation itself, began to erode the men's enthusiasm. Even Tom Jordan, a long-time favorite of Newton, was now considered by Engelhardt to be neglectful and lazy.[39]

As June 1881 came to a close, Professor Mummery pronounced the process complete, and the whale was ready for another season. Engelhardt wrote that the Prince of Whales had "changed from its normal condition, in which it was perishable, to the hard, stony mass now presented to the world. . . . Now we have an unquestionable guarantee . . . that with proper care, nothing in nature's routine will effect or disturb [this] most excellent preservation."[40] Engelhardt contemplated a European tour, and stated that he would not take $25,000 for his part of the enterprise now.[41]

Amid these high expectations, the Inland Whaling Association pulled out of Camp Baliene, but as their season began, the nation's newspapers reported a more significant and tragic event that would capture the public's attention for many weeks to come. On 2 July, President Garfield was shot in a Washington, D.C., railroad station. He would linger for two months before dying from the effects of his wound.

The tour commenced with visits to cities in Ohio, Indiana, and Illinois, with inconsistent success. Engelhardt had spent a lot of his time at Camp Baliene arranging for the tour. He booked dates, hired advance men, and created new publicity for the show, but interest in the attraction was not as strong as before. The creature was physically not as impressive, and the carcass baking in the summer sun could offend the visitor's sense of smell, even if the visitor were blocks away!

The exhibit was now referred to as the "Monster Whale" in Engelhardt's publicity. As the months went by, the whale became less and less appealing as a legitimate exhibit, and more characteristic of a side-show curiosity. Engel-

hardt occasionally had to borrow money to meet expenses, and differences of opinion developed between the partners.[42]

The show returned to Chicago around 12 September, but could not repeat its initial success there. It had become obvious that the embalming process had failed, and the venture was in financial trouble.

To reduce their expenses, in September the partners created a form letter on company stationery that was sent to business prospects in cities along the show's route. It outlined a plan whereby the local organization would provide the exhibit site, appropriate lighting, two policemen, advertising, and any required licenses. In return, the Inland Whaling Association would provide the whale under a canvas pavilion, all printing, and publicity. The I.W.A. would also send an advance agent to assist local managers with planning. The local management would receive 20 percent of the gross receipts, settled each day after closing. There was also an option to sell the "stand" for a fair offer.[43]

George Newton returned to Monson while Engelhardt traveled with the whale and faced the growing difficulties and frustrations of a show that few people wanted to see. On 11 November he wrote to "Uncle Newton" from Lincoln, Nebraska:

> Since my first and last to you I have waited to write hoping to be able to tell you of good business, etc, but up to present there has been little to vary the monotony. . . . A big snow storm struck us yesterday and today is dark, cold and gloomy, and mud a yard deep. . . . I have not yet been able to pay that $195.00 . . . and the salary bill is swelling pretty badly too. I have written to two parties in N. Y. about selling out and hope to hear from them. The expenses account is smaller now than ever it was, and I am economizing all that is possible, but it is impossible to make ends meet at present. At St. Joseph and Kansas City we ought to do pretty well, i.e. if the weather is not against us. I wish with all my heart I could find a purchaser, and I will make every effort to do so.[44]

(George H. Newton Whale Show Papers)



In February 1882, Engelhardt wrote from New Orleans that he still hoped to sell, reporting, "I have had more trouble in the last couple of months than ever I had, and only for some good friends who helped me out, I would have been crowded to the wall."[45]

Things were falling apart now, and Newton seems to have done little in any active way to protect his investment. He continued to stay home and leave the management of the show to others. Before long Engelhardt too left the show and returned to Chicago. E. P. Simpson and J. H. Washburne were evidently left to manage the daily operations.

In the spring P. T. Barnum brought Jumbo to America and featured the great elephant in the season's opening of his Greatest Show on Earth, at New York in April. Unlike the Monster Whale, Jumbo was alive. He was also impressively large, standing approximately eleven feet high, and he soon captured the attention and imagination of the American public. Before long, "jumbo" became a popular adjective to describe anything of great size. Barnum paid $30,000 for the elephant, but by the end of the second week in New York, Jumbo had returned this investment plus a net profit of 20 percent.[46]

Meanwhile, Engelhardt was sending $200 to Simpson in Charleston, South Carolina, to get the show out of debt. Engelhardt wrote sadly to Newton that the whale had swallowed everything but the clothes on his back. The carcass was "thoroughly rotten and falling to pieces. I see no chance whatever of doing anything with it."[47]

The partners met once more in Chicago during July and formulated an agreement establishing the "Monster Whaling Association," valued at $10,000. They apportioned responsibility for clearing the show's debt, and addressed the question of selling out their interests in the enterprise. It was a waste of time. Nobody wanted to buy.[48] In August the Monster Whale arrived in

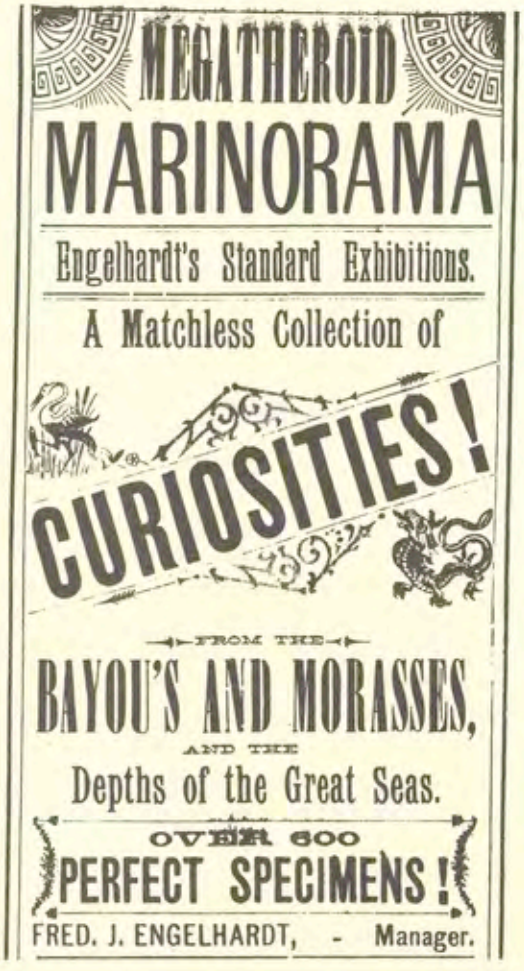
Poughkeepsie, New York, deeply in debt. Salaries had not been paid, and the partners argued over who was responsible. It is ironic that the Greatest Show on Earth had played Poughkeepsie three days before. With Jumbo as the featured attraction, the show drew 8,000 people for two performances on 31 July.[49] There was little "sap" left for the Monster Whale.

Matters got even worse on 6 August, when a brawl occurred at the show. During the fight a man named Gallagher, "better known as three fingered Jack," hit Simpson in the head with a rock, causing a severe cut. That same day Simpson, dazed, bandaged, and in bad temper, went to the telegraph office around 9:30 P.M. and sent Engelhardt this message: "Whole tent mobbed today by roughs. Am badly hurt by stone. Skull fractured. Must have money, not a cent here to live on. Newton says he is Bankrupt and *you a rascal*."[50]

A few days later Newton received a lengthy letter from Engelhardt, detailing his understanding of their previous agreement and demanding an explanation of Newton's actions. "I demand that you fulfill your promise to me. . . . I am in serious trouble and if you have acted in bad faith with me you will regret it you may be sure."[51]

The partnership had gotten as sour as the whale. The show was closed, and during the next three weeks Simpson continued to demand money from both men, often playing one against the other. Eventually Newton sent Simpson a Power of Attorney, which in effect relinquished his interest in the whale. Engelhardt then came to Poughkeepsie and paid off the local debt of $41.[52] He also "gave the boys $20.00 each" toward their back pay, and returned with Simpson to Chicago to work out a new plan to get the whale out of hock.[53] However, they still owed a large amount of money to Washburne and others, and a public sale was scheduled for 9 September if these debts were not paid.

Washburne, who was left in charge of the show, wrote to Newton: "I understand the Chicago enterprise is not panning out very big, . . . I still hold my judgment against it and shall not release until I get my cash they owe me, and pay for the time I have been laying here idle. I am done with the whale, and money is no inducement to make me travel with a whale show again."[54]



Like Newton, Engelhardt went on to capitalize independently on public interest in the horrible and mysterious creatures of the deep. (George H. Newton Whale Show Papers)

The Chicago enterprise did not pan out, but Washburne and those of the troupe who remained did receive some compensation. On 14 September 1882, the property of the Inland Whaling Association was sold at public auction in Poughkeepsie for $2,000. The whale was never heard of again.[55]

The twenty-month voyage of the Inland

Whaling Association was a truly unique and imaginative enterprise, a story worthy of Gilded Age America. It was as much a testament to our technological achievements as it was a product of American culture in the late nineteenth century. In an era when anything seemed possible, men like P. T. Barnum confidently went out after their share of the pie. Barnum succeeded while many others, like George Newton, were not as fortunate. Setbacks, however, were often only temporary, as these men went on to tackle new schemes with a boldness that previous generations would not have understood.

The Prince of Whales was a bold scheme, and for a while it worked, but Newton was unable to find a practical way to keep the whale preserved, and therein lay the fatal flaw of this amazing venture. The Prince was probably a pretty good show, especially early on when the carcass was still frozen. It was a legitimate attraction, and certainly appealing in a number of ways. Newton must have made a little money for all his effort, but surely not a lot. Yet he did not share Washburne's disenchantment, and during the next several years "Captain" George Newton continued to involve himself with various whaling enterprises, but none would be as grand as the Prince of Whales.[56]

The story of the Inland Whaling Association was developed primarily from information found in a recently acquired manuscript collection entitled "George H. Newton Whale Show Papers." The manuscripts were donated by Mr. Carlos H. Ball of Lebanon, Connecticut, whose parents had purchased Newton's house from his widow many years ago. While not truly a maritime collection, the Newton Papers do provide an account of a most unique historical event, one which firmly illustrates the interest and fascination we all seem to possess for these awesome giants of the sea. Our acquisition of this material significantly broadens the scope of our sources and reveals yet another way man has sought to use the whale to his advantage. It is our good fortune that Mr. Ball understood the historical value of this collection and chose to donate it to Mystic Seaport Museum.

NOTES

[1] H. E. Bowser (Barnum's agent) to George H. Newton, 19 August 1880, George H. Newton Whale Show Papers, G. W. Blunt White Library, Mystic Seaport Museum, hereafter cited as Newton Papers.

[2] Telegram, Phillip Cook to George Newton, 19 November 1880, Newton Papers.

[3] This information was included in a pamphlet written by George H. Newton and printed in Chicago in 1881. Entitled *A Short and Concise History of Whales in General, and the Prince of Whales in Particular*, it was sold to visitors for ten cents a copy, Newton Papers.

[4] Receipt, Frederick Smith to George Newton, 22 November 1880, Newton Papers.

[5] Newton, *A Short and Concise History of Whales. . . .*

[6] Telegram, Fred J. Engelhardt to George Newton, 11 December 1880, Newton Papers.

[7] Fred J. Engelhardt, "History of the Whale," included in a publicity circular called *The Whaler's Log*, a four-page digest of testimonials, newspaper clippings, and articles about the whale, compiled and printed by Engelhardt in the summer of 1881, Newton Papers.

[8] Ibid.; Sarah Bernhardt's visit legitimized the exhibit at its very beginning, and did much to create interest in the whale. It was a triumph for Engelhardt, who later provided his own detailed account of the incident in an article published by the *St. Louis Post Dispatch*, 29 December 1882, a copy of which is included in the Newton Papers.

[9] George Newton to Warren Newton, 23 December 1880, Newton Papers.

[10] Ibid., 21 December 1880.

[11] Ibid., 23 December 1880.

[12] Quoted in *The Whaler's Log*.

[13] George Newton to Warren Newton, 30 December 1880, Newton Papers.

[14] Ibid., 4 January 1881.

[15] Broadside, Newton Papers.

[16] George Newton to Warren Newton, 4 January 1881, Newton Papers.

[17] Receipts for about fifteen days are included in the series of letters from George to Warren, written between 20 December 1880 and 24 January 1881, Newton Papers.

[18] George Newton to Warren Newton, 4 January 1881. Newton would increasingly rely on ice to keep the whale frozen as the season went on. During their stay in Pittsburgh (15–26 March), they purchased ice four times at a total cost of $4.75. In Cleveland, on 21 April, Newton wrote, "cleaned the Bird up with new ice and gave him a fresh bath," Newton Papers.

[19] Ibid., 5 January 1881.

[20] Ibid., 24 January 1881.

[21] *Chicago Tribune*, as quoted in *The Whaler's Log*.

[22] George Newton to Warren Newton, 2 February, 5 February 1881, Newton Papers.

[23] Newton's bankbook has record of seven deposits between 12 February and the nineteenth, with a closing balance of $2,423.63 The largest single deposit was on 14 February: $1,133.85. Deposits totaled $4,317.45, Bankbook, Bank of Commerce, St. Louis, Missouri, Newton Papers.

[24] George Newton to Warren Newton, 19 March 1881, Newton Papers. Newton disliked McCarthy from the time he arrived in Chicago with Tom Jordan and the whale. On 31 December he wrote, "McCarthy talks too much, and

some of the reporters laugh at his *to* [sic] *big* stories." In an interview with the *Chicago Times*, McCarthy said that he was an "old whaler" whose job it would be "to promenade back and forth upon the stomach of the Prince—for he is lying upon his back—and discourse to visitors relative to the length, breadth, weight, and history of the monster," *Chicago Times*, 24 December 1880, microfilm, Illinois State Library. Thomas Jordan wrote soon after, "John stands on top of the whale and gives the people lots of that which calls the undertaker to the building once a day." McCarthy was evidently paid off in Pittsburgh, and was later heard to be involved with a whale scheme of his own.

[25] A statement found in Newton's papers reveals a complete accounting for this engagement. It includes a detailed list of receipts and expenses, and shows Newton's share to be $1,547.29. The Newton Papers contain complete and detailed accounts for the engagements in Pittsburgh and Philadelphia. Major expenses included advertising, printing, building rental, and their accounts with the railroad. The rental on two flatcars between 7 February and 11 May 1881 totaled $810. Soon after, the show purchased two custom-made railroad cars and their own canvas pavilion.

[26] George Newton to Warren Newton, 8 April 1881, Newton Papers. This was Wm. C. Coupe's Circus, which folded in Detroit in August 1882. It employed about 200 people, and was sold at auction on 19 September 1882, just four days after a similar fate claimed Newton's whale in Poughkeepsie! See *Poughkeepsie Daily Eagle*, 26 August 1882, microfilm, New York State Library.

[27] George Newton to Warren Newton, 8 April 1881, Newton Papers.

[28] Clipping from unidentified newspaper, Newton Papers.

[29] George Newton to Warren Newton, 7 May 1881, Newton Papers.

[30] Ibid.

[31] The partnership had developed into this association several weeks earlier. Engelhardt was identified as Chief Pilot and Manager, while Newton, in addition to the familiar "Uncle George," carried the formal title Captain Commanding.

[32] Engelhardt to George Newton, 25 May 1881, Newton Papers.

[33] Ibid.

[34] Ibid.

[35] Ibid., 31 May 1881. The whale was not a welcome guest, and many people in the area around Camp Baliene were offended by the smell and the embalming activity. A citizens' committee had even visited the whale and reported their concern to the local newspaper: "In coming to the tent . . . we soon discovered a strong odor of decomposed animal matter, and upon closer examination of the whale, we found the outside of the body in tolerable good shape of preservation, but upon removing the cloth . . . the inside of the body, where the entrails had been removed, we found the whale in a rapid state of decomposition, fly blown and full of maggots. It did not require any application of chemical tests to determine that a portion of the interior was in a rapid state of decomposition and emiting a very putrid odor which must be detrimental to the public health." *Saginaw Daily Courier*, 19 May 1881, microfilm, Library of Michigan.

[36] Engelhardt to George Newton, 25 May 1881, Newton Papers. The embalming process involved the preservation of the skin, which when finished was like "thick, tough leather." Fluid rubber was also used to patch the surface, and the carcass was padded in an attempt to restore it to its original size and shape.

[37] Ibid., 4 June 1881.

[38] Ibid. Engelhardt said that he would need "$500.00 more before we are through."

[39] Ibid., 31 May 1881. Newton had written back in December, "I like Tom [Jordan] the best. He wears well. Works well," and on 5 January, "Thomas Jordan is the best man to work and see things through I ever saw."

[40] *The Whaler's Log*, Newton Papers.

[41] Engelhardt to George Newton, 13 June 1881, Newton Papers.

[42] Ibid., 29 August 1881. As profits dwindled, they disagreed on how much should be spent on promotion, advertising, and printing. Newton thought that Engelhardt was spending excessively or unwisely.

[43] There is nothing further to indicate whether or not this plan succeeded. Given the way things developed, it probably did not. A copy of the circular and a contract form are included in the Newton Papers.

[44] Engelhardt to George Newton, 11 November 1881, Newton Papers.

[45] Ibid., 1 February 1882.

[46] Jumbo would continue to be a lucrative investment until he was struck and killed by an express train in Ontario, Canada, in September 1885. Barnum went on to display the skeleton and the stuffed body, both of which still survive today, see James L. Haley, "The Colossus of His Kind: Jumbo," *American Heritage* 24:5 (August 1973):62–68, 82–85.

[47] Engelhardt to George Newton, 10 May 1882, Newton Papers.

[48] A rough draft of this agreement, dated Chicago, 21 July 1882, is included in the Newton Papers. The document reveals a total debt of $1,300: $500 owed "to a Chicago party," and $800 "for wages now due."

[49] *Poughkeepsie Daily Eagle*, 1 August 1882. The paper covered the event in great detail with a two-column article. The Monster Whale got a brief two-paragraph announcement of its arrival a few days later.

[50] Ibid., 7 August, 1882; telegram, Simpson to Engelhardt, 6 August 1882, Newton Papers.

[51] Engelhardt to George Newton, 7 August 1882, Newton Papers.

[52] Washburne to George Newton, 28 August 1882, Newton Papers. The *Poughkeepsie Daily Eagle*, on 7 August, reported that the proprietor of the Morgan House hotel "attached the whale . . . for a bill of $41.00. . . . He had trenches dug at the rear of the hotel, and had a man pacing out the whale's length Saturday afternoon to see if there was room enough . . . to get him in."

[53] Washburne to George Newton, 28 August 1882, Newton Papers.

[54] Ibid.

[55] *Poughkeepsie Daily Eagle*, 15 September 1882. The buyer was identified as a Mr. J. Homer Hildreth of Chicago.

[56] Newton was subsequently associated with another whale exhibit in the Boston area, advertised as the "Aquatic Jumbo!" He also had an exhibit in Springfield, Massachusetts, lecturing on whaling and his experiences with the Inland Whaling Association. He died on 6 May 1896.

Early Times at South Wharf

WALDO HOWLAND

Mystic Seaport Museum is pleased to announce publication of A Life in Boats: The Concordia Years, *by Seaport Trustee Waldo Howland. A sequel to his volume of earlier reminiscences, published in 1984,* The Years Before the War, *the new volume is the most comprehensive account ever written of two of America's most popular and durable classes of one-design wooden sailboats, the Concordia Yawl and the Beetle Cat. As Llewellyn Howland III notes in his introduction: "Part formal history, part memoir and affectionate group portrait, part meditation on the joys of sailing,* The Concordia Years *is the story of an eventful thirty-year period in American yachting and small-boat activity. It should instruct and delight any reader who has ever aspired to a life in boats."*

Waldo Howland was for more than thirty years President of the Concordia Company, long-time trustee of Mystic Seaport, past Commodore of the New Bedford Yacht Club, and a fifty-year member of the Cruising Club of America and the Royal Ocean Racing Club.

The piece printed below is excerpted from the beginning of the book, setting the scene at Padanaram (South Dartmouth), Massachusetts, home of the famous Concordia Company and the Howland family.

A Life in Boats: The Concordia Years *contains 312 pages and is copiously illustrated. It is available for $45.00, bound in cloth. Members of Mystic Seaport Museum are entitled to a 10 percent discount on this and all Mystic Seaport Museum books.*

It couldn't have been chance alone that led Concordia Company to establish its final boat business at South Wharf in South Dartmouth. Happenings of long ago and Howlands of earlier generations had played their part in the arrangements, I'm convinced.

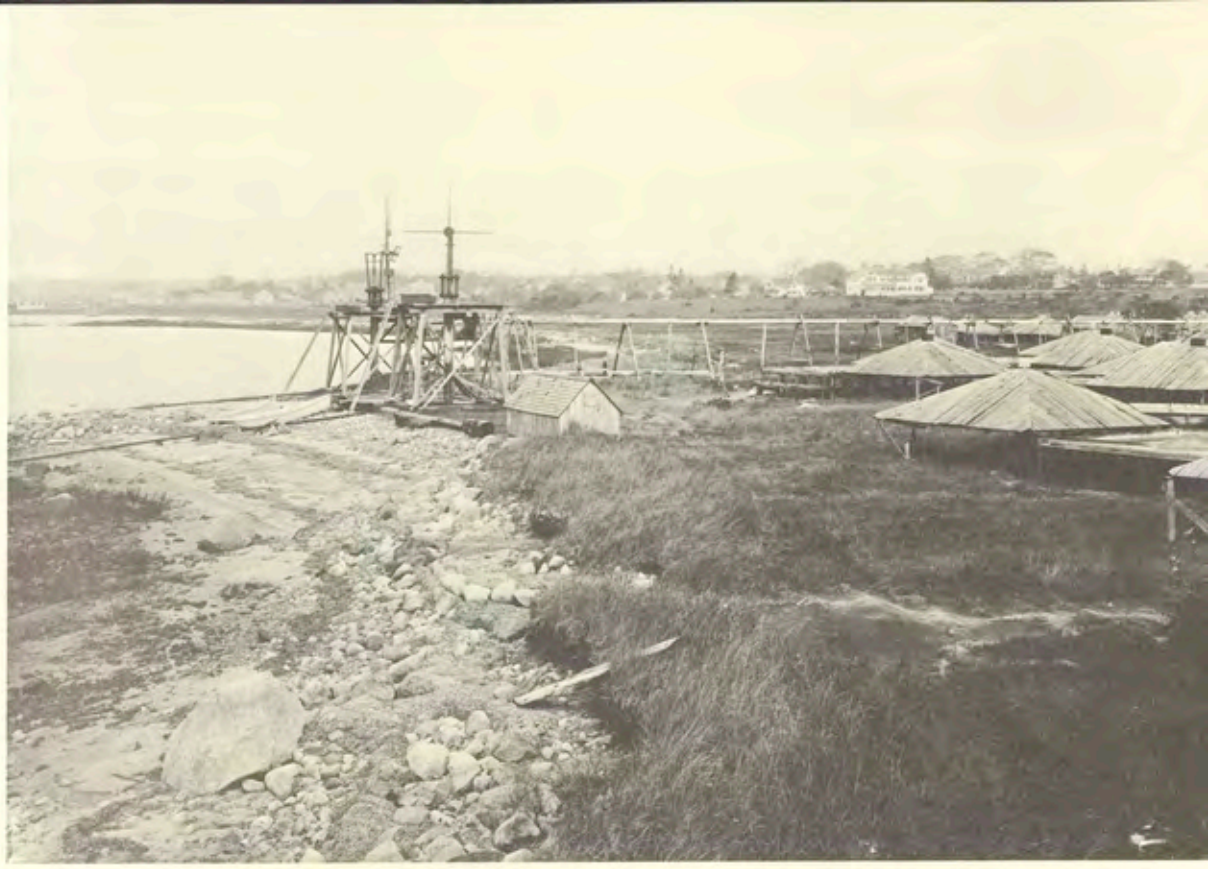
Dartmouth, Massachusetts, is one of the oldest New England towns, and has a long tradition of the sea and ships. Purchased in 1652 from the Indians by Governor Bradford and a score of his friends, it was named for the English Dartmouth, whence the Pilgrims took their 1620 departure for the New World. Originally, new Dartmouth covered a large area. It was subsequently divided into several townships, including New Bedford, Fairhaven, Acushnet, and the current Town of Dartmouth, which, itself, consists of several different villages, including South Dartmouth.

The original Dartmouth settlers must have been rugged individuals indeed to venture their lives and fortunes in this remote country. One of their number, Henry Howland, brother of John Howland of *Mayflower* fame, became the principal progenitor of the Dartmouth and New Bedford Howlands, from whom my family is descended.

Accounts of early Dartmouth boatbuilding are all too sketchy, but at least six shipyards are known to have operated on the Apponagansett River shores at one time or another. And in his *History of the American Whale Fishery,* Alexander Starbuck notes that in 1807 the successful and long-lived whaleship *George and Susan* was built at the head of the river (on what was then the Wing farm) for my great-great-grandfather George Howland.

A second industry of local importance was the retrieving and processing of various salts from seawater. From early days shallow-tank evaporation saltworks were set up in neighboring settlements such as Mishaum Point, Salter's Point, and Nonquitt. The War of 1812 and new taxes on imported salt added impetus to local salt production, which flourished right through the nineteenth century.

In 1805 a Harwich boatbuilder named Laban Thatcher moved from Cape Cod to the little Dartmouth village later to be known as Padanaram that was taking shape along the east bank of the Apponagansett River. Some fifteen years



Saltworks at Ricketsons Point. Windmill pumps have suction pipes leading below the low-water mark. The evaporation trays shown have movable "covers," or roofs. Sections of the Ricketson farm at the outer easterly side of Padanaram Harbor were leased in 1810 for 99 years to individual salt makers. (Courtesy The Whaling Museum, New Bedford, Massachusetts)



The Howland brush-type saltworks on the west shore of Padanaram Harbor, about 1900. The seawater evaporated very rapidly as it dripped through the brush and was thus very salty by the time it reached the shallow evaporation tanks below. The last Padanaram saltworks to continue in operation, this Howland saltworks finally shut down in 1907. (Courtesy The Whaling Museum, New Bedford, Massachusetts)



South Wharf, about 1890. Laban's Folly is the large building in the center of the picture. To the right is the coal pocket, with a coal schooner and two fishing sloops tied up alongside. The fish shed in the lower left was taken down during the building of the New Bedford Yacht Club's Padanaram Station in 1901. (Courtesy The Whaling Museum, New Bedford, Massachusetts)

later Thatcher, seeking to supplement his shipbuilding business, attempted a new wrinkle in salt processing. In hopes of creating a special all-weather salt-grinding mill, he built a massive granite pier well out in the river, the outboard end paralleling the east side of the channel and positioned about half-way up the harbor. On this unique, rectangular man-made island of rough-dressed stone, Laban constructed, as only a boatbuilder could, a very strongly framed, two-and-a-half-story pitched-roof mill building. With its classic proportions and weathered shingled exterior it remained for over a century a distinctive harbor landmark and a durable and handsome example of New England craftsmanship.

The main power for his operation was supplied by windmills, but to supplement these Laban added a huge wooden tank to the second floor of his mill. The plan was that, when the winds blew fresh, he could grind his coarse salt crystals and at the same time pump water into his tank. In periods of calm he would then have reserve water power with which to continue the grinding. Unfortunately for the scheme, hours were required to fill the tank, whereas minutes alone would empty it. The mill was soon memorialized forever as Laban's Folly. The island itself gradually became a wharf by the addition of a pile-and-plank runway from the shore. By my day this wooden structure had been replaced by a stone-walled causeway with gravel fill.

In spite of his mill miscalculations, Laban must have been quite a fellow. Not only was he involved in all manner of local businesses and land ownings, he is credited with being the inspiration for the surviving name of the Apponagansett settlement and its harbor. The name Padanaram first appears in the town records on an 1828 deed given by Laban. It is a biblical reference that can be found in Genesis 28:2. For, like Jacob of old, young Laban Thatcher had left the home of his father to make a new start in a far country.

After the completion of a wooden bridge,

which in 1834 replaced the ferry service across the Apponagansett River, several shipbuilders found it advisable to move their operations farther southward to land at the foot of Laban's Folly. This building site logically came to be known as South Wharf. Here, in the years between 1845 and 1858, the firm of Mathews, Mashow and Company built a veritable fleet of schooners, barks, and other craft, including the schooner *Bouquet* (1855), the firm's first and only yacht. These forty or more vessels were not small boats by any means; many were whaleships and merchantmen that made fame for themselves and fortunes for their owners. Alonzo Mathews was a member of an already prominent shipbuilding family. His major partner, John Mashow, was a Negro who as a boy came from Georgetown, South Carolina, to Dartmouth. Mashow learned his trade from Laban Thatcher. He was soon recognized as one of the finest builders in the country, and a Mashow-built ship was one to be proud of.

The Civil War and other exigencies brought an end to shipbuilding in Padanaram. Thereafter South Wharf was utilized for many diverse enterprises. In 1870 a South Wharf Company was organized, and some years later Laban's Folly was joined by other buildings, including a great coal pocket which occupied the whole northwest corner of the wharf. By the 1890s, one Charlie Howland—clearly a relative of mine, but at some remove—held a major interest in South Wharf. As bakemaster supreme he produced top-notch clambakes which attracted patrons from far and near. Depending on the weather, he served his feasts either in, or on the west side of Laban's Folly. He himself lived upstairs where the tank had been. Outside, to the east, he had a small building in which to store his clambake gear. Farther in on the dock, my friend Leon Dunn's father, William, owned a fish house. Local boats brought in fresh fish and landed it at his door on the south side of the dock causeway. It was then packed in boxes and shipped by trolley car to New Bedford. The newly completed electric car line ended on the east side of Elm Street, conveniently right at the foot of South Wharf.

At about this time, 1901 to be exact, the New Bedford Yacht Club built its Padanaram station immediately south of South Wharf, and only a year after that came the completion of the new village bridge. With all this local activity, Charlie Howland put in a water system with well and

South Wharf from the north, about 1914. The pavilion is shown here at the end of the wharf, just inboard of the oyster shell chute. William Dunn's fish shed is to the left of Laban's Folly. (Courtesy The Whaling Museum, New Bedford, Massachusetts)



windmill tower, and then built a pavilion on the west side of Elm Street. This was the same land that the Mashow shipyard had occupied. Here, for New Bedford trolley trippers and others, he furnished entertainment and sold a variety of knickknacks, food, and drinks.

Like most good waterfront locations, South Wharf was from the beginning a center of activity. About 1908 Charlie Howland's pavilion was moved out onto the wharf to replace the by now abandoned coal pocket. Other small businesses were set up on the wharf, including even a clothing store. Then, about 1911, Charlie Howland's interests in Laban's Folly came to an end, and, according to Leon Dunn, the wharf and shoreward land that went with it were offered to the Town of Dartmouth at a very modest price. The town fathers failed to take any action; their one chance to get a good town wharf was lost, so it seems, for good. Meanwhile, a small group of nearby landowners formed a second South Wharf trust and gradually bought out various interests, consolidating them into the single wharf unit which Colonel Green purchased in 1915.

Concordia Company, as a boatyard operation, began just before the war with my most fortuitous purchase of South Wharf in 1941. As the name suggests, the property jutted out into Padanaram Harbor as a very substantial granite dock. At its inshore end were an abandoned railway and shop; the rest was in reasonably tidy, but bare, condition. Before getting into how the boatyard grew out of this, however, let me tell you about its purchase and about the wealthy and eccentric Colonel E. H. R. Green—the man who had been its last owner.

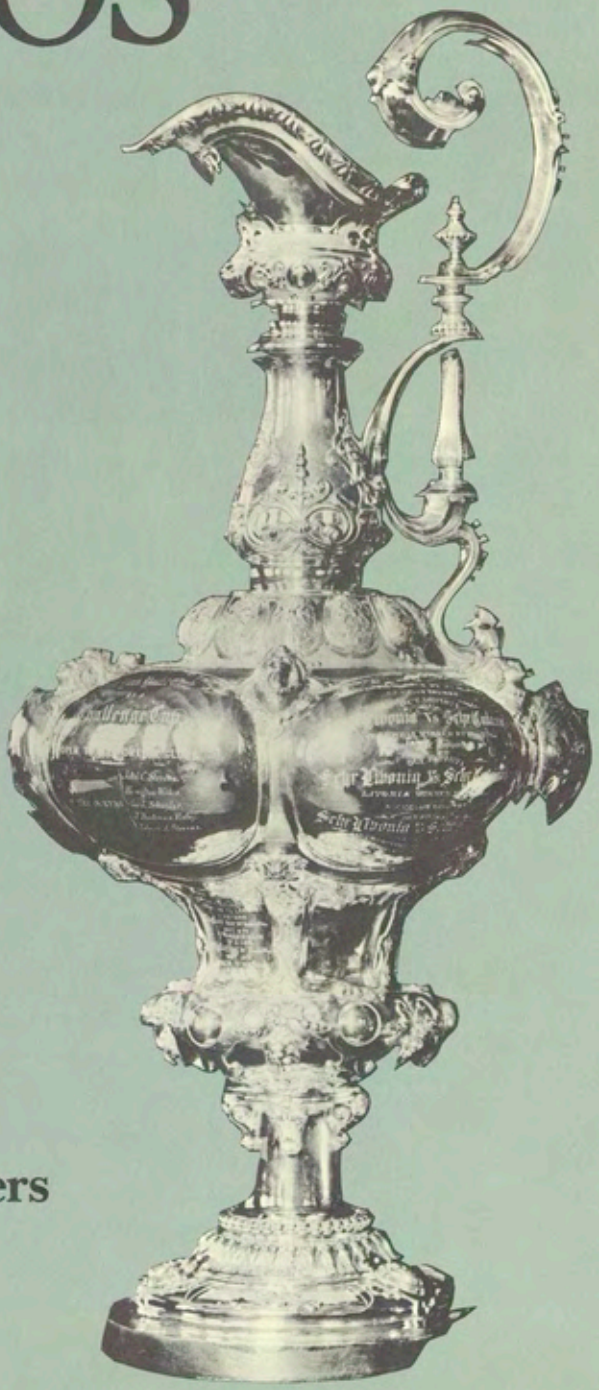
My distant kinsman Edward Howland Robinson Green entered the picture in 1915 when he bought South Wharf. He was known as Colonel Green, not because of army connections, but because he was a big landowner out in the Southern state of Texas. His mother, Hetty Howland Robinson Green, was famous for her many unusual attributes, including that of being the richest woman in the world—and perhaps the most parsimonious and difficult woman, as well.

As I understand it, Hetty, who inherited a substantial fortune (from her father, whaling merchant Edward Mott Robinson, and her maiden aunt Sylvia Ann Howland) never sold anything, just kept on buying—railroads, land, banks, whatever—and thus grew rich with the expanding nation. To save money she is said to have heated her morning oatmeal on a radiator in one of her own banks. And according to my grandmother, who occasionally invited her for lunch, Hetty was pleasant enough company, but insisted on bringing her own banana and crackers for fear of being poisoned. One can say what one wants about Hetty Green, but the fact remains that she made a vast fortune, left it all to her son and daughter to do with as they pleased, and was thus, in the end, a benefactor of mine.

Edward, the Colonel, had a very different philosophy from that of his mother. He thought very little of making money, but developed a positive genius for spending it. Along with other assets, Colonel Green inherited the lovely saltwater farm known as Round Hill and located on South Dartmouth's southeastern-most point that had been settled by his and my Howland forebears in the seventeenth century. Here the Colonel built a colossal stone mansion, an airfield, a huge greenhouse complex, a radio station, and two big docks. As an adjunct to all these shore installations, he collected a fleet of boats that included countless launches, an oyster boat, a houseboat, a lake steamer, and the whaleship *Charles W. Morgan*. To support this navy, the Colonel saw the need for a private navy yard and had the good fortune to acquire South Wharf for that purpose.

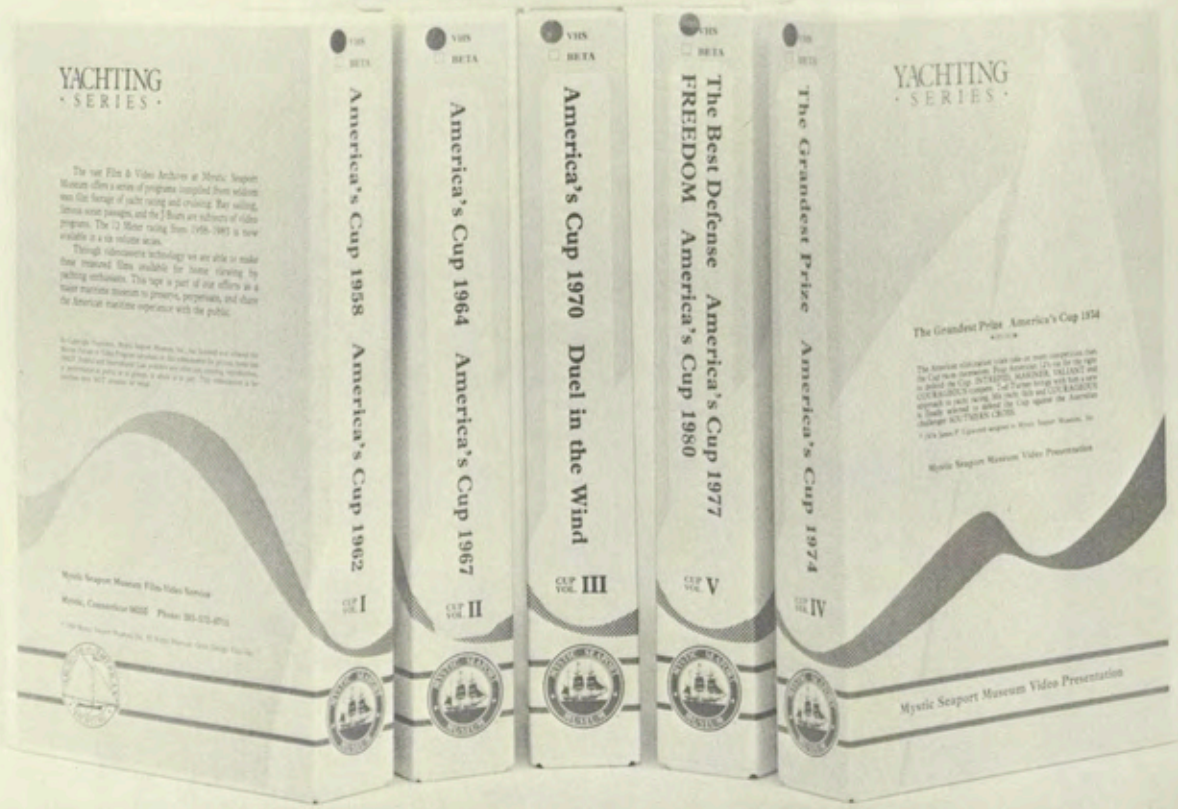
Colonel Green undertook great changes there. He repaired the wharf and causeway, raising the walls and capping them with cement. Then he dredged the basin north of the wharf and installed a big marine railway. Finally, he constructed a brick-and-cement machine shop at the head of the railway. It was designed in such a way that engines could be hoisted from the beds of a hauled-out boat and slid through the big door into the shop. Although this was all taking place during World War I, the work was elaborately

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CUP VOLUME I

America's Cup 1958 (38 mins.)
The races resume after a lull of 21 years. Now the 12 Meter Class boats race for the Cup and the British challenge with *Sceptre*, while the Americans defend with *Columbia*.

America's Cup 1962 (40 mins.)
The Australians become challengers for the Cup with the finely designed *Gretel*. The Americans defend with *Weatherly* in a series that surprises everyone.

YS-1B (Combined Program Length 78 mins.) Color

CUP VOLUME II

America's Cup 1964 (40 mins.)
The British are back in their bid to win the America's Cup. The 12 Meter *Sovereign* takes on the American 12 *Constellation*.

America's Cup 1967 (40 mins.)
Australia returns for another try at winning the treasured Cup, bringing a rebuilt *Gretel* and the new *Dame Pattie*. *Dame Pattie* is selected to challenge against the new American 12 *Intrepid*.

YS-2B (Combined Program Length 80 mins.) Color

CUP VOLUME III

America's Cup 1970 (40 mins.)
The official film of the contest between Bill Ficker aboard *Intrepid* and the Australian challenger *Gretel II*.

From TIME-LIFE Films, Inc.
Duel in the Wind (72 mins.)
A warm and detailed look at the 1970 races. Close attention is paid to Charlie Morgan, who attempted to design, build, fund, and skipper one of the prettiest 12s afloat, *Heritage*. This film spends considerable time showing a full 12 Meter elimination trial race between Ficker and Morgan. It goes on to summarize the 1970 Cup races.

YS-3B (Combined Program Length 112 mins.) Color

CUP VOLUME IV

America's Cup 1974: The Grandest Prize
The American elimination trials are more competitive than the Cup races themselves. Four American 12s — *Intrepid, Mariner, Valiant*, and *Courageous* — vie for the right to defend the Cup. Ted Turner brings with him a new approach to yacht racing, but his yacht fails. *Courageous* and Ted Hood are finally selected to defend the Cup against the Australian challenger *Southern Cross*.

YS-4 (85 mins.) Color

CUP VOLUME V

America's Cup 1977: The Best Defense
(53 mins.)
Ted Turner is back after an unsuccessful attempt to defend the Cup in '74 aboard *Mariner*. He steps aboard *Courageous* to duel with the Australians and their new boat *Australia*.

America's Cup 1980: Freedom (53 mins.)
The American elimination trials become a challenge of skippers as well as boats. Ted Turner, again aboard *Courageous*, is up against Dennis Conner and his new boat *Freedom*. *Freedom* is finally selected and *Australia* again challenges.

YS-5B (Combined Program Length 106 mins.) Color

CUP VOLUME VI

The 25th Defense: The End Of An Era
A 132-year winning streak, the longest in sporting history, has come to an end. This fascinating video documents the battle between John Bertrand on *Australia II* and Dennis Conner aboard *Liberty* as the series goes to an unprecedented seventh race. The program follows the elimination trials, the stormy controversy over the Australian keel, and each race with the drama and excitement that was the America's Cup summer of '83. A perfectly written script, and excellent narration, combined with a producer who is no stranger to 12 Meter sailing, result in a finely paced yachting gem!

YS-6 (59 mins.) Color

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Colonel Green's houseboat *United States*, tied up at South Wharf in 1919. Built as a passenger steamer at Manitowoc, Wisconsin, in 1909, *United States* was lengthened from 202′ to 243′ by the Colonel in 1917 in order to accommodate forty-eight staterooms. She drew an unhandy 15′, which compelled the dredging work depicted in this photograph. (Courtesy The Whaling Museum, New Bedford, Massachusetts)

Looking toward shore from the end of South Wharf in 1941. This photograph shows Colonel Green's machine shop and the converted oyster boat *Lydia*, hauled on the railway beneath the steel gantry crane. The New Bedford Yacht Club clubhouse had recently been repaired and its porches enclosed after sustaining heavy damage in the 1938 hurricane. (Courtesy Waldo Howland)

and expensively executed, featuring great girders and tracks overhead, a cement floor, tools and equipment of every conceivable kind, and even a big, hollow brass handrail leading down into the basement area.

This entire establishment was created largely for Colonel Green's Lakes-built steamer *United States*. Unfortunately, *United States*, with her fifteen feet of draft and forty-eight staterooms, was not a handy vessel for cruising in Buzzards Bay waters. Soon after she came to Padanaram, she sought shelter in the inner harbor as a result of war activity rumors, became stranded on a rock, and was damaged so badly that she had to be towed away. Colonel Green thereupon sold her back into commercial service.

In 1936 Colonel Green died and his major holdings, including South Wharf, were inherited by his sister, Hetty Sylvia Ann Howland Green Wilkes. For a short time thereafter, spaces at the end of the dock were rented out to local yachtsmen. Then came the 1938 hurricane, and whole sections of South Wharf and its buildings were smashed into shambles. The high chain-link fence surrounding the property was bent flat, and the machine shop was flooded. The old building on the outer end of the wharf known as Laban's Folly stood its ground, but was so badly battered that it was later taken down. Its noble white-pine timbers found their way into several new buildings in the neighborhood, including my own house.

My purchase of South Wharf from Colonel Green's estate evidently raised nagging questions to others, because some years later a small group of law partners on a yachting vacation sailed into Padanaram and called on me. Their firm had represented the Green estate in many areas, and had observed that Green assets were often retained, sometimes given away, but seldom sold. How was it, they inquired, that I was able to buy South Wharf from the estate, when others before me had tried and failed? I was willing enough to be helpful, but had to tell them I didn't know the answer myself.

With the help of my brother [Llewellyn Howland, Jr.] I had approached the Round Hill manager, Bert Hill. Hill had referred me directly to Mr. W. K. Potter, the long-time custodian of the Green empire. By appointment brother Louie and I went to New York, expecting to hold our meeting in a large office complex. Not at all. Mr. Potter, with one or two assistants in evidence, held forth in a small wood-paneled room on the ground floor of a downtown Broadway building. He listened without expression to my story: who I was, why I wanted the wharf, and how much money I had to pay for it.

"That's not enough," he said when I had finished my speech. When I asked how much would be enough, he mentioned a figure just ten percent higher than mine. I could almost see Hetty Green looking over his shoulder.

And so, much to my surprise, a purchase was consummated. Thinking back, I am convinced that the direct approach had been the right approach once again. But I also think that even a tight-fisted business executive has, in all probability, a soft spot in his heart and a personal slant on matters of destiny.

Brig, Brigantine, Hermaphrodite, Snow

The two-masted square-rigged vessels of the brig family were once the western ocean's delivery vans. From the late-seventeenth century to the mid-nineteenth century, this rig on small and medium-size vessels moved a large proportion of the mundane commodities of the Atlantic world. Since that time, however, general knowledge of the brig types and their uses has become obscure enough that it is useful to point out the characteristics of the rigs.

The two-masted square rig can be traced back to the Biscay shallop of the sixteenth century. The seventeenth century saw the proliferation of a two-masted rig with square courses and topsails, and a mainmast larger than the fore. (The ketch rig, with foremast larger than the main, was also popular at this time.) To this rig was added a fore-and-aft lateen sail or gaff-headed sail on the mainmast. The gaff-headed sail itself was a relatively new development, dating from about 1600. In the early-eighteenth century, triangular headsails were added to square-riggers, and by the mid-eighteenth century the elements of the modern two-masted square-rigger that we call brig were complete.

Nevertheless, over the course of three centuries there were many variations and refinements in terminology and in the rig itself. Through the seventeenth century, vessel designations commonly referred to hull size and form, or to vessel use, rather than to sail plan. A two-masted square-rigger might be termed a bark or pinnace, for example, depending on the hull form and other details. At that time, the fifteenth-century Italian term brigandine or brigantine still referred to a small, swift vessel that was powered by oar and sail and used for military purposes or for piracy.

In Britain, the term brigantine began to be applied to two-masted square-rigged vessels with a gaff-headed sail on the mainmast about the last decade of the seventeenth century. Pictorial evidence suggests that many were fully fore-and-aft rigged on the mainmast (which would later be called the hermaphrodite rig in America). Others carried small main topsails and perhaps topgallants. A similar two-masted rig with fore-and-aft lateen sail on the mainmast was called the bilander, Dutch for coasting vessel.

The term brig apparently began as a British colloquial contraction of brigantine around 1720. By 1770 some brigantines had begun to carry a lower square sail—the course or cro'jack—on the mainmast. This modification, which may have been pioneered by the British Royal Navy, resulted in the brig rig, as distinct from the classic brigantine, which carried no main course. Pictorial evidence suggests that the resultant brig had a shorter main lower mast and slightly smaller spanker than did the brigantine, and its main square sails were the same size as those on the foremast (the brigantine's were smaller).

Despite these convenient classifications, however, as late as 1780 Falconer warned that the term brig had a different meaning in almost every European nation. In France, the brig might be called a langard, which was the French term for the main course, while brigantine became the French word for the spanker.

Closely related to the brig in appearance was the snow, another eighteenth-century development. Derived from a Dutch term, snow seems to have meant a relatively sharp vessel in the seventeenth century. By the middle of the next century, it had come to identify a fully square-rigged two-master with a loose-footed spanker

hooped to a light trysail mast immediately behind the mainmast, rather than to the mainmast itself. In the eighteenth century the snow's spanker was probably significantly smaller than the brig's (which had a boom), and her main square sails were larger. In fact, the snow seems to have been preferred over the brig for transoceanic transport, where square rig performed best, while the brig, and especially the brigantine, were more often coastal carriers, where fore-and-aft rig was most useful.

Closely related to the brigantine was the topsail schooner. The basic schooner rig can be traced to early-seventeenth-century Europe. In America it gained great popularity during the first few decades of the eighteenth century, and the first known use of the term dates to this period. Soon many schooners carried square fore topsails, often main topsails, and even fore topgallants, in addition to their fore-and-aft sails. (Sloops of the period normally carried square topsails as well.) One authority suggests that some of the earliest topsail schooners were actually rerigged brigantines. The topsail schooner rig differed from the brigantine principally in the presence of a fore-and-aft foresail, the absence of a square fore course, and in the proportionate length of the fore lower mast.

By the early nineteenth century, many of the apparent distinctions between members of the brig family had blurred and shifted. Snows began to lose their identity, often being called snow-brig or simply brig. Pictorial evidence suggests that some snows, like topsail schooners, began carrying a gaff-headed fore-and-aft trysail on the foremast rather than staysails between the masts. Topsail schooners might set a fore course when weather permitted, making them nearly brigantines. And brigantines were shorn of their square main topsails, becoming brig-schooners, with foremast fully square-rigged and mainmast fully fore-and-aft rigged. A gaff topsail hooped to the main topmast became a regular feature.

By 1840, hermaphrodite brig was the accepted term for this rig in America, though in Britain it was called brigantine. (Earlier, hermaphrodite had been a subtle cross between a brig and a snow, with square-sail proportions of a snow but no trysail mast for the spanker.) Embodying the best of both brig and schooner rigs, the hermaphrodite had the square-rigged foremast to sail with prevailing winds offshore, while the large spanker and gaff topsail worked to advantage in going to windward for coastal sailing. The absence of square sails and their rigging on the mainmast reduced the cost of construction and operation.

A hermaphrodite was occasionally fitted with a square main topsail in addition to its fore-and-aft gaff topsail, and the result was sometimes called a jackass brig. The gaff topsail would have to be set with a light spar (jackyard) at the luff, British fashion, rather than with mast hoops.

Ranging up to about 400 tons and 130 feet in length, the brig family was an essential element in American maritime commerce because its size was suited to the low-volume foreign trade of many small ports through the first half of the nineteenth century. American brigs frequented the colonial Atlantic and Caribbean trades and the early national period China and South Pacific trades. Brigs such as the *Reaper* (Summer 1984 *Log*) carried a large portion of the Indian trade. Brigs were integral to neutral trade. Later, Dana's brig *Pilgrim* was typical of the South America and California hide carriers that supplied the raw materials for Massachusetts shoe factories. Cotton commonly came north in brigs until cotton freighters became so large that the ship rig prevailed. Baltic naval stores, Mediterranean fruit, Spanish and French wines, Portuguese salt, South American coffee, and Caribbean sugar arrived in America aboard brigs. Some of these were full-bodied bulk carriers; others, like the fruit brigs, were finely modelled to rush their perishable cargo across the Atlantic.

With the centralization of foreign trade in larger ports and the advent of reliable ocean steamships, the sailing vessel became more and more a large bulk carrier. In America, brigs hung on in some specialized trades, but their numbers declined drastically. For the sake of economy, the hermaphrodite became the principal form of brig. In Europe, however, the brig

remained very popular due to the maneuverability offered through the backing and filling of the square sails.

Trends in the shift to the hermaphrodite rig and eventually away from the brig rig in America are evident in statistics from the registers. In 1858, at about the height of American oceanic commerce, there were 1,040 American-registered members of the brig family. Already economics clearly favored the hermaphrodite rig, which comprised 80 percent (831). Full-rigged brigs, including snows, made up 20 percent (207), and two vessels were listed as brigantines, perhaps having retained their square main topsails.

Twenty years later, in depressed times for the nation and its maritime trade, most of the small New England ports that once harbored these small square-riggers had dropped out of overseas trade. At the same time, the more economical schooner rig had prevailed in coastal trades. In 1877 there were only 398 American brigs registered, and 93 percent (372) were hermaphrodites. By the end of the age of sail the once common American brig had become a mere curiosity on the waterfront.

Sources on the brig rigs are scattered and contradictory. Definitions can be found in the *New Oxford English Dictionary*, William Burney's *A New Universal Dictionary of the Marine* (Falconer's Marine Dictionary) (London, 1815), Richard Henry Dana's *The Seamen's Friend* (Boston, 1841), and Rene de Kerchove's *International Maritime Dictionary*.

The origin and early history is discussed, with some disagreement, in H. H. Brindley and Alan Moore's "Square-Rigged Vessels with Two Masts," *Mariner's Mirror* 7 (July 1921): 194–205; in E. P. Morris's *The Fore-and-Aft Rig in America* (New Haven, 1927); in Alan McGowan's *The Ship: Tiller and Whipstaff, the Development of the Sailing Ship, 1400–1700* (London, 1981) and *The Ship: The Century before Steam, the Development of the Sailing Ship, 1700–1820* (London, 1980); and in William A. Baker's *Colonial Vessels* (Barre, Massachusetts, 1962) and "Vessel Types of Colonial Massachusetts" in *Seafaring in Colonial Massachusetts* (Boston, 1980). John Robinson and George F. Dow discuss the rig in series 1 of *The Sailing Ships of New England* (Salem, 1922), which has many illustrations of brig types, as do series 2 (1924) and series 3 (1928). David MacGregor discusses brigs from a British perspective in *Fast Sailing Ships* (1973), and his series *Merchant Sailing Ships, 1775–1815* (1980), *1815–1850* (Annapolis, 1984), and *1850–1875* (Annapolis, 1984).

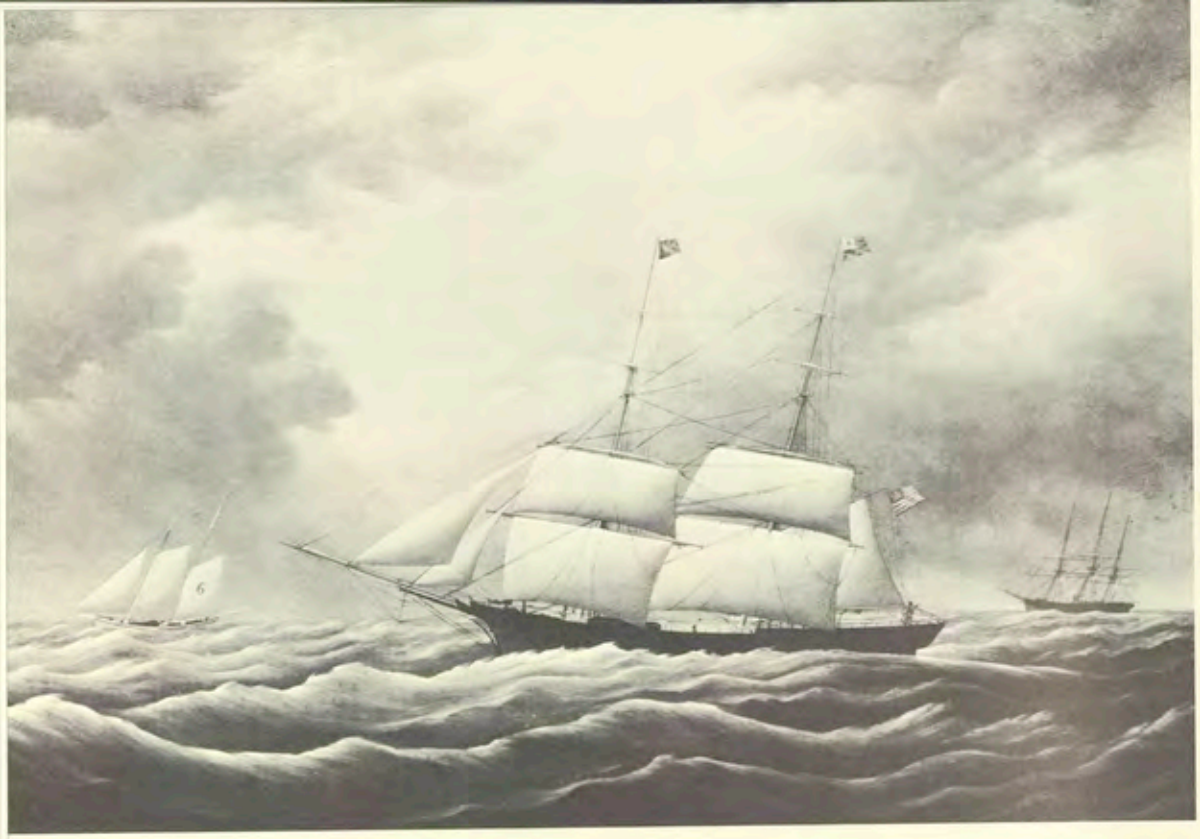
Bjorn Landstrom has a simplified explanation in *The Ship* (Garden City, New York, 1961), Howard I. Chapelle discusses nineteenth-century American brigs in *The National Watercraft Collection* 2d. ed. (Washington, D.C., 1976), and John Harland mentions the langard in *Seamanship in the Age of Sail* (Annapolis, 1984).

Scholarly articles on brig types include: E. A. Dingley's "Brigantines," *Mariner's Mirror* 6 (September 1920): 292–99; R. C. Anderson's "Some Additions to the Brigantine Problem," *Mariner's Mirror* 8 (April 1922): 109–16; Sir Alan Moore's "Rig in Northern Europe," *Mariner's Mirror* 42 (February 1956): 6–37; John Lyman's "The Bilander," *Mariner's Mirror* 49 (May 1963): 142–43; and W. Salisbury's "Bilanders, Brigantines, and Snows," *Mariner's Mirror* 50 (February 1964): 60–62.

Information on the vessels depicted came from Carl Cutler's file of ship registrations in Mystic Seaport's G. W. Blunt White Library, Bureau Veritas registers, the 1858 *New York Marine Register, American Lloyds Register*, and the annual *Merchant Vessels of the United States*. Vessel movements and cargoes were traced in the *New York Shipping & Commercial List* and the *Boston Shipping List*.

The following paintings from the collections of Mystic Seaport Museum illustrate the basic brig types. Information on their service is indicative of the uses of the brig in the nineteenth century.

Research and picture selection by Andrew W. German, with the assistance of Glenn Gordinier



In company with pilot schooner six, the full-rigged brig *Sprite* was depicted in a gale by an unidentified artist. The *Sprite* combines the traditional brig rig with modern features of larger vessels of the 1850s. Both her masts are fully square-rigged, and the main course is quite large. The spanker is rather small. She carries new-style double topsails and is rigged with stunsail booms. Her bow suggests clipper lines, and her layout is much like that of a ship or bark, with a long poop aft and a forecastle house on the main deck.

Built on the North River at Hanover, Massachusetts, in 1856, the 196-ton *Sprite* measured 97x25x9. Registered in New York, she seems to have been engaged principally in the South American trade. In 1859 she returned from Rio de Janeiro with 2,980 bags of coffee. In 1862 she went out to China, returning via Rio in 1863. (38.393)

OPPOSITE, TOP:

The handsome snow *American* of New York was painted by Antoine Roux at Marseilles in 1820. She shows clearly the features of the classic snow. The trysail mast is visible a foot or two behind the mainmast, with its head anchored by the main top. She has old-style deep quadrilateral staysails set on the main topmast stays, and appears to carry one for the mainstay as well. All of her square sails except main course and fore topgallant have bowlines set to haul the weather leech taut for better trim. Just abaft the foremast is lashed the small camboose or galley.

Built at Middletown, Connecticut, in 1816, the *American*, 199 tons, 87x25x10.6, was registered at New York in 1818. Her prosaic career is suggested by her activities for 1819–20. In December 1819 she entered New York with 10,438 hides from Montevideo, South America. She then cleared for Marseilles, where her portrait was painted, and returned to New York in June via Tarragona, Spain. In her hold she carried wine, brandy, olives, grass rope, paper, aniseed, and specie. Heading off to South America again, she returned from Montevideo and Maldonado via St. Thomas with 2,513 quintals of jerked beef in January 1821. (53.4558)

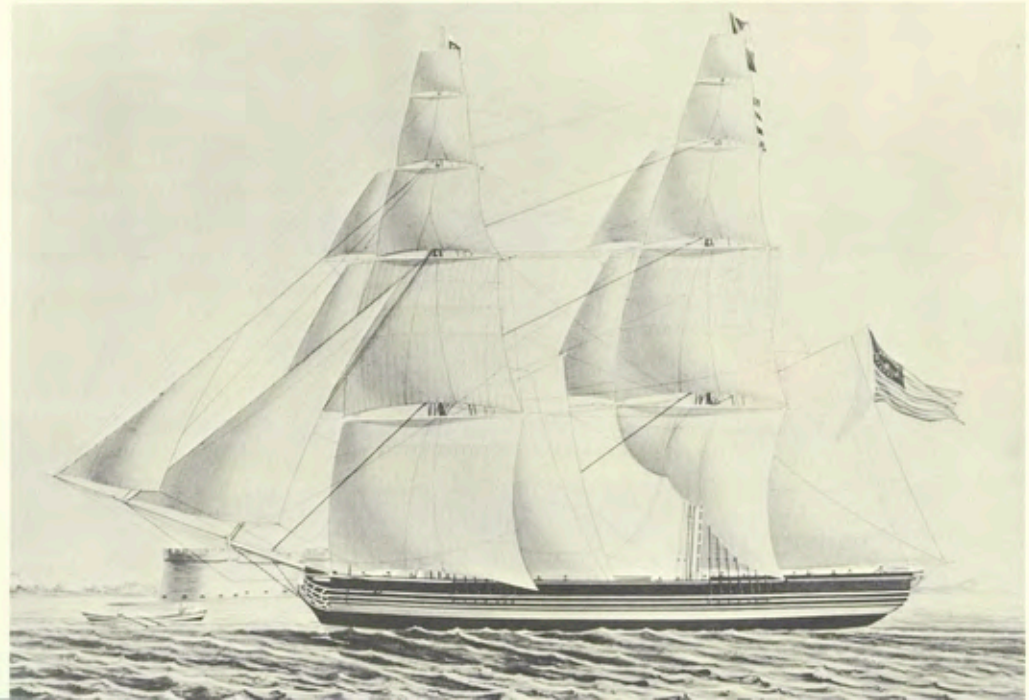
OPPOSITE, BOTTOM:

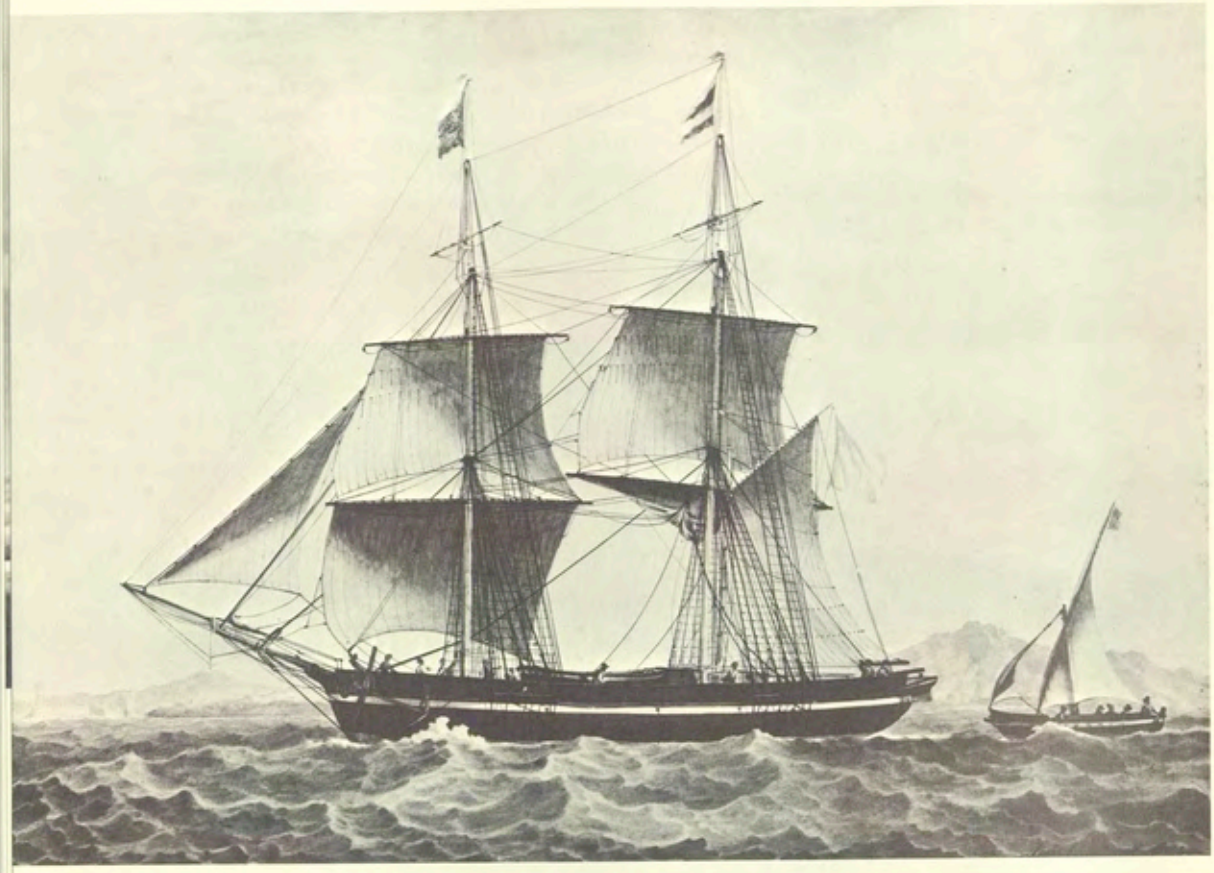
The snow-brig *Palestine* of Boston was painted entering Smyrna, Turkey, 4 November 1828, by Edmund Camellatti. With her black hull and bright or light-painted wales she is a stately looking vessel. The *Palestine* is a contrast to the *American* in rig. Although the artist has made her look rather full-bodied, she is rigged for speed, with skysails on both masts, as well as topmast and topgallant stunsails. Also in contrast

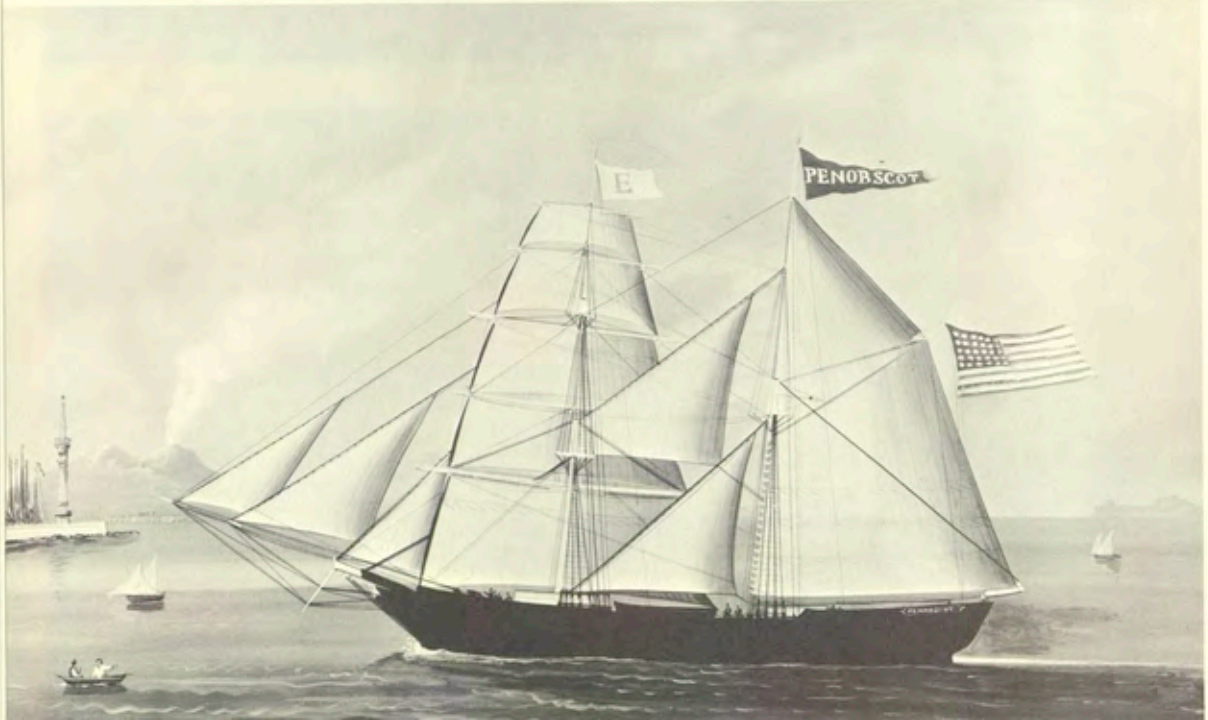
to the *American*, she has a gaff-headed trysail on the foremast in place of the topmast and main staysails. There may be some artistic license in the combination of sails shown set, but a true practice is depicted in having the main course clewed up to weather in order to favor the fore course.

The *Palestine* was launched at Charlestown, Massachusetts, in 1828, and was apparently painted on her maiden voyage in the Mediterranean trade. She returned to Boston from Smyrna in April 1829 with a mixed cargo: 4,225 kilos of salt, 2,428 cow horns, 504 bales of wool, 118 baskets of oranges, 15 sacks of walnuts, 7 casks of old copper, 5 casks of olive oil, 3 casks of opium, 2 boxes of attar rose (fragrance), and 1 keg of wine; almost everything except the figs for which Smyrna was famous. (55.1157)








E
PENOBSCOT



OPPOSITE, TOP:

An unusual version of a snow, or what the French might call a langard, is represented in Antoine Roux's portrait of the *Deux Soeurs* returning to Marseilles from Rio de Janeiro on her first voyage in 1827. The *Deux Soeurs* has some of the characteristics of the polacre, with very long pole lower masts and fidded topgallant masts. Without separate topmasts she has no tops, and her topsail yards are hauled down to the main yard when furling. Rather than topmast shrouds she has ratlines on the backstays and Jacob's ladders abaft the masts between courses and topsails. Without a top to secure it, her trysail mast appears to be lashed to the mainmast, with tension imposed by backstays. This rig is clear evidence that many variations existed within each rig classification, depending on local preference and availability of materials.

Built in 1826, the 230-ton *Deux Soeurs* was registered at Marseilles. In 1832 the French Bureau Veritas rated her a second-class vessel suitable for long voyages. However, it noted that she had undergone estivage, the Mediterranean method of compressing cotton and wool bales after they were packed in the hold rather than before. This practice strained the hull badly, and shortened the life of many an otherwise sound vessel. (53.4557)

OPPOSITE, BOTTOM:

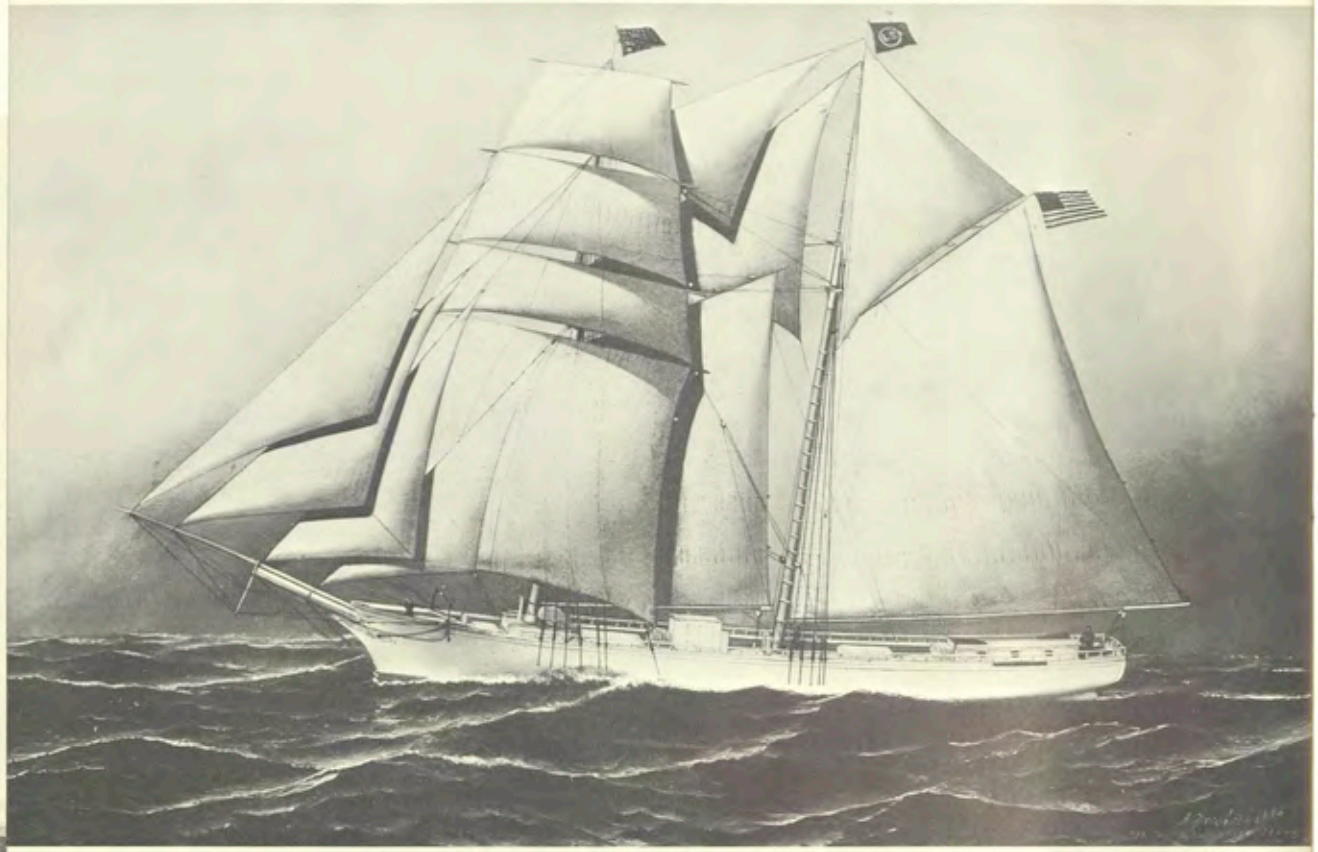
Though somewhat crude, this portrait of the *Penobscot* entering the harbor of Naples, Italy, on 30 October 1861 gives a clear depiction of the hermaphrodite rig. Like a brig, she has a fully square-rigged foremast and staysails between the masts. Like a schooner, her mainmast is fully fore-and-aft rigged, with a large spanker hooped directly to the mast and a gaff-topsail above.

The *Penobscot* was one of many brigs built and owned in Maine. Launched and registered at Bangor in 1853, the 225-ton *Penobscot* sailed out of both Bangor and New York, often carrying wine and fruit. On this 1861 visit to Naples she loaded 3,440 boxes of oranges, 560 boxes of lemons, and 318 baskets of figs, carrying them to New York in fifty-five days. Returning to New York from Cadiz, Spain, in 1857, she had discharged 2 half casks, 750 quarter casks, and 54 octaves of wine, 127 pigs of lead, 10 bags of cummin seed, and 2 boxes of chocolate. While carrying lumber to Curaçao in October 1862, the *Penobscot* sank in a hurricane, though her crew escaped. (64.259)

ABOVE:

William G. Yorke painted the stylish hermaphrodite brig *Garnet* off Sandy Hook in 1879. In rig she is nearly identical to the *Penobscot* of twenty-five years earlier. An exception is her main staysail, which must have been considered one of the principal working sails as it has a reef band.

The *Garnet*, 237 tons, 109x27x10.4, was built by the well-known Brooklyn shipbuilders C. & P. Poillon in 1877. Owned by T. Trowbridge, she was regis-



tered at New York and later New Haven, which had a long history of trading with the Caribbean in brigs. In 1886 the *Garnet* was in the sugar trade between Port-of-Spain, Trinidad, and New York. That December she stranded on Fenwick Island shoal on the Delaware coast. Her crew of nine escaped, but the nine-year-old *Garnet* was lost. (62.1258)

ABOVE:

In 1889 Antonio Jacobsen painted the topsail schooner *Fredericka Schepp*. At first glance she looks like a hermaphrodite brig, but her rig is basically that of a schooner, with the addition of square double topsails and topgallant on the foremast. As a schooner her lower masts are longer than a brig's, accounting for the very deep fore course. This sail was probably reserved for use on ocean passages when conditions were ideal. Since a schooner's normal gaff topsail cannot be hooped to the fore topmast because of the square yards, the *Schepp* has two main topmast staysails in its place.

The *Fredericka Schepp* was launched as the two-masted schooner *Emma Ritch* by J. Carll at Northport, Long Island, New York, in 1877. Originally owned in Port Jefferson, she was registered at New York and renamed *Fredericka Schepp* about 1884. About two years later she was rerigged as the topsail schooner depicted here, 255 tons, 111.7x28x14. In 1886 she was engaged in trade between New York and Central America. By 1893 she had been rerigged as a true hermaphrodite brig, with the removal of her fore-and-aft foresail. Sold to owners on British Turks Island about 1898, she later returned to American registry and was lost in the Cape Verde Islands in 1912. (58.1318)

BOOK REVIEWS

Ermine S. Reynolds and Kenneth R. Martin. *"A Singleness of Purpose": The Skolfields and Their Ships*. Bath: Maine Maritime Museum, 1987. 246 pp., illustrations, appendices. $27.50; paperback, $17.95.

Often when reading about commercial maritime history it is easy to lose a sense of the broad historical context in which the particular narrative is placed. Happily, Ermine Reynolds and Ken Martin have not allowed that to happen in this well-researched and readable book. The maritime activities of the Skolfield family of Brunswick, Maine, are put in perspective relative to the important events that shaped the American merchant marine in the nineteenth century. In this regard, the various trade restrictions leading up to the War of 1812, the development of the Southern cotton trade as a commercial bonanza for northern shippers and shipbuilders, the repeal of the British Corn Laws and Navigation Acts, the shipping depression of the late 1850s, and the havoc of the American Civil War are all discussed as they influenced the Skolfields and their vessels.

The narrative follows the salty affairs of this important and representative Maine family, but focuses principally on the sons of Clement Skolfield and particularly on the career of his son George, whose shipbuilding skills earned him the name "Master George." As head of the firm G. Skolfield & Co. (reorganized as Skolfield Brothers after his death), Master George oversaw the work in the shipyard as well as the general management of the firm's many and far-flung vessels, most of which were commanded and partially owned by members of the Skolfield family.

The family's financial success early in the nineteenth century grew from their profitable and quite typical trade with the West Indies. Later, like other Maine shipowners, the family wealth, now solidified as G. Skolfield & Co., was ventured into the expanding American cotton and immigrant trades. Family vessels also made frequent voyages to the west coast of South America to load the less glamorous, decidedly unhealthy, but often no less profitable guano, which is a rich fertilizer composed of bird droppings. The events of the Civil War also enveloped Skolfield vessels. The story of the ship *Screamer* is particularly interesting since she became the only full-rigged ship to be repatriated after the so-called "flight from the flag" during the war.

These broad historical events are punctuated in this volume by numerous compelling first-person narratives. Of particular interest are those written by Skolfield women. Sarah, wife of Captain George L. Skolfield, wrote of her near escape from death when caught on Mauritius during a powerful hurricane. In 1859, Augusta, the wife of Captain Sam Skolfield, witnessed the deadly attack on the officers of the ship *Rising Sun* while riding at anchor awaiting a cargo of guano at the Chincha Islands. These and other accounts breathe life into the overall narrative.

Also included are two appendices giving brief but complete biographies of the principal Skolfield family members and of the Skolfield-built and related vessels. These sketches contain much information not found in the general text.

A few incidental questions do linger about some of the shoreside management practices of the Skolfield Brothers firm, particularly the shipyard operations. What more is known about the shipcarpenters and laborers who worked in the yard? Was it typical practice in Maine or New England shipyards to house the workers in a dormitory building like the one at the Skolfield yard? Was geography the only factor inhibiting the Skolfields from constructing the large coasting schooners that became synonymous with so many other Down East yards? Finally, a map of the Brunswick and Harpswell area would have been useful, as would a lineage chart to keep the nephews straight from the sons, cousins, and uncles.

Nonetheless, this is a superb account of an important seafaring family and should not be overlooked by anyone interested in the maritime heritage of America.

William N. Peterson
Associate Curator for Nineteenth-Century Collections, M.S.M.

David Walker. *Champion of Sail: R. W. Leyland and his Shipping Line*. London: Conway Maritime Press, 1986. 192 pages, 150 illustrations, appendices, bibliography, index. $32.50.

It is generally stated that the steamship killed the square-rigged sailing ship in the 1880s. True, square-riggers may have hung on for a few more decades, but they were leading a doomed existence in the shadow of the more efficient belching black steamers that poured out of the shipyards of Great Britain. It is instructive, therefore, to find a biography of a man who consciously defied this logic and built bigger and

better sailing ships while his compatriots turned to steam.

Ralph Watts Leyland (1842–1921), son of a Liverpool plumber turned builder, entered the marine insurance business about 1867 and, with his brother George, bought his first ship in 1875. They owned six second-hand sailing ships by the time they ordered their first new vessel—the ship *Grassendale*—in 1881. During the next thirteen years they had seventeen iron and steel ships built, and managed the largest fleet of iron sailing tonnage in Great Britain.

Leyland's sailing ships were typical tramps, carrying out European merchandise or coal and returning with California grain, Pacific Northwest lumber, South American guano, Indian jute, or other bulky raw materials. Their large size and efficient management allowed them to pay generally healthy freights until after 1900.

Among their vessels were the 333-foot, four-masted ship *Liverpool*, the largest square-rigger afloat until the five-master *France*; the 310-foot *Ditton* and *Speke*, the largest three-masted ships ever built; and the *Wavertree*, now preserved at South Street Seaport Museum in New York, which Leyland ordered in 1884, allowed the builder to sell before launch, and then repurchased in 1888.

Leyland ventured into transatlantic steamer trades in the 1890s to supplement his sailing vessel returns. After several difficult years, Leyland retired in 1908. Soon thereafter, the sailing fleet was dispersed and the significance of R. W. Leyland faded from memory.

David Walker is Leyland's grandson. Having discovered portions of the Leyland shipping records in 1973, he set out to reconstruct his ancestor's life—not only his commercial career but also his travels, his travel writing, his political efforts, and his homelife and horsemanship. In a useful chapter he delineates Leyland's relations with his shipbuilders, particularly Oswald, Mordaunt & Company, which he nearly subsidized. Captains and crews are also introduced in one chapter. The ships themselves occupy a large part of the book, with accounts of their service, incidents, and loss. A final chapter contains an outline of the history and preservation of the *Wavertree*.

Unfortunately, the book is written in a rather awkward style. But this is more than offset by the organization and by the almost overwhelming number of fine illustrations. The photographic record of the Leyland ships alone is almost worth the price of the book. For oceanic historians and sailing-ship aficionados, this book should not be overlooked.

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Trustees of Mystic Seaport have been active in marine publishing recently. Beyond Waldo Howland and his two volumes of *A Life in Boats* (Mystic, 1984 and 1988) there is Gifford Pinchot, whose *Loki and Loon: A Lifetime Affair with the Sea*, was published in 1985 (New York: Dodd, Mead & Company; 207 pp., illustrations; $22.95). In an engaging style, he recounts family sailing experiences from 1929 on, including various races with G. W. Blunt White and others. Most of the cruising described here took place aboard the thirty-eight-foot Sparkman & Stephens-designed yawl *Loki* (1948) and the forty-five-foot S&S yawl *Loon* (1961). Aboard these two boats, the Pinchots set forth from New England and cruised the North Atlantic as far as Bergen, Norway, and the Caribbean and South Pacific as far as Tahiti. Those who have dreamed of doing the same will fully enjoy reading this book.

In addition, Joel White and Maynard Bray have teamed up to produce a handsome and useful little boatbuilding book: *How to Build the Haven 12½-Footer* (Brooklin, Maine: WoodenBoat Publications, 1987; 64 pp., 227 illustrations; paperback $15.00). This heavily-illustrated volume provides a step-by-step account of the construction of a handsome sixteen-foot-overall daysailer. In his design for this boat, White was inspired by N. G. Herreshoff's 12½-footer (called Bullseye when marconi-rigged) of 1914. Essentially, White has reduced the draft by a foot, added a centerboard, and increased the beam slightly for stability. Classic elements of Herreshoff construction practice are retained in the new design. Those with some boatbuilding experience who are seeking a handy shoal-draft sloop should take a look at this. (Note: the complete construction plans required for this boat are available from WoodenBoat for $180.00.)

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Reprinters have also been busy. Dover Publications of Mineola, New York, continues producing quality paperback reissues of the classic Marine Research Society of Salem publications of the 1920s. Many have been superseded by more recent scholarship, but all of the volumes have lasting merit. Students of the American clipper ships will be glad to see the reissue of Octavius T. Howe's and Frederick C. Matthews's 1926/27 set, *American Clipper Ships, 1833–1858* (1986; two volumes totalling 800 pages, 95 illustrations, index; paperback, $8.95 each, $17.90 total). This encyclopedia of clipper ships provides significant detail on 352 American clippers.

Frederick C. Matthews went on to produce the two-volume *American Merchant Ships, 1850–1900* in 1930–31, and these have also been reissued by Dover (1987; two volumes totalling 757 pages, 195 illustrations, indices, paperback, $9.95 each, $19.90 total). With full detail, Matthews described the careers of 322 Down Easters and other American deep-water square-riggers of the second half of the nineteenth century. Like the clipper ship volume, this set should be in the library of anyone interested in the history of American ships and shipping.

A fitting companion to these volumes is Dover's reissue of Basil Lubbock's 1929 volume, *The Down Easters: American Deep-water Sailing Ships, 1869–1929* (1987; 284 pages, 117 illustrations, appendices, index; paperback, $7.95). This work is filled with fact and lore about notable American deep-water vessels, including the *David Crockett, Young America, Glory of the Seas, Benj. F. Packard, Shenandoah*, the Sewell fleet of steel square-riggers, and the various European square-riggers that ended up in the Alaska salmon-packing fleet after 1900.

Of general interest is Dover's *Adventures at Sea in the Great Age of Sail: Five Firsthand Narratives*, published as *The Sea, the Ship, and the Sailor* in 1925 (1986; 353 pages, 33 illustrations, notes, index; $7.95). The five narratives describe voyages to the then corners of the earth in the late-eighteenth and early-nineteenth centuries, including Captain Charles Barnard's round-the-world voyage, 1812–16, and two years as a shipwreck victim in the Falklands; John Nicol's varied thirty-year career as British seaman in the Napoleonic era; John B. Knight's Pacific voyage in the brig *Spy*, 1832–34; William Mariner's experiences as captive in the Tonga Islands, 1805–10; and John Bartlett's experiences on the Northwest Coast and in China, 1790–93.

Finally, model makers will be interested in Dover's reissue of F. Alexander Magoun's *The Frigate Constitution and Other Historic Ships*, which reflects the state of ship modeling in 1928 (1988; 155 pages, 108 illustrations, plans, index; paperback, $9.95). Beside the *Constitution*, Magoun discusses a Viking ship, the *Santa Maria*, the clipper *Flying Cloud*, and the fishing schooner *Bluenose*.

The Hudson River Maritime Center at Kingston, New York, has reprinted a handsome volume of marine art by an authentic sailor: Anton Otto Fischer's *Focs'le Days*, first published in 1947 (1987; 87 pages, 19 color illustrations; paperback, $20.95). This is both a thrilling autobiography of an early-twentieth-century deep-water sailor and a catalog of Fischer's paintings of the human side of seafaring. The Hudson River Maritime Center should be congratulated for bringing it back into print.

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David McGregor is among the most prolific of living maritime historians. He specializes in the technology and development of sailing vessels, with a decided British emphasis. Nevertheless, his scholarship and careful analysis of vessel design and rig has value beyond national boundaries. Not only does McGregor keep producing new books, he keeps revising his old ones as well. So he has done with *Fast Sailing Ships: Their Design and Construction, 1775–1875*, originally published in 1973 (London: Conway Maritime Press; Annapolis: Naval Institute Press, 1988; 320 pages, 300 illustrations and plans, appendices, notes, index; $29.95). What Chapelle has done for American clipper antecedents, McGregor does for the British, detailing early fast vessels, including cutters and admiralty schooners, privateers, mail packets, and warships; the introduction of the narrow, wedge-like Aberdeen (clipper) bow introduced by the schooner *Scottish Maid* in 1839; the British clipper ships and tea clippers of the 1850s and '60s; and the small schooners and brigs that also reflected the design refinements of the period. His discussions of changes in construction technology and rigging, scattered throughout, are excellent. Unfortunately, only ten pages out of the sixty on the clipper ship boom, 1850–59, concern U.S. and Canadian clippers. This is a fine companion to McGregor's three-volume series, *Merchant Sailing Ships, 1775–1875*, but American readers should be aware of the European focus of the work.

A handsome little book is Robert C. Post's *The Tancook Whalers: Origins, Rediscovery, and Revival* (Bath: Maine Maritime Museum, 1985; 113 pages, 101 illustrations, plans, notes, index; paperback, $15.00). This book grew out of the documentation for, and construction of, the Tancook Whaler *Vernon Languille* at the Maine Maritime Museum. The result is an analysis of the type and of its significance to residents around Mahone Bay, Nova Scotia, near Lunenburg, at the turn of the century. The book is strongest in its coverage of the construction of the *Vernon Languille* and of her use by the museum staff to rediscover communal attributes represented by the boat and the boatbuilding program that launched her. This book should serve as a model for further monographs on watercraft types.

The Wherry Oarsman

John Stephen Doherty. *A Ketch Called Tahiti: John G. Hanna and His Yacht Designs*. Camden, Maine: International Marine Publishing, 1987. 191 pp., illustrations, index. $27.50.

"You can't tell a book by its cover," and this one is no exception. Personally, I am not very interested in the burdensome Tahiti ketches, and was not especially excited about reading what seemed (by the cover) to be a book about that subject. But this book is really about the life of Jack Hanna, the yacht's designer and a boating writer. Once again International Marine has published lively reading material about one of yachting's luminaries, a biography of the man Weston Farmer called "the Sage of Dunedin."

Doherty, admitting to have fallen in love with the Tahiti ketch in 1953, writes with a love for the designer as a husband might describe his remarkable, though incisive (often biting), father-in-law. The author describes Jack Hanna as an introspective, lonely man; one who was stone deaf and had a prosthetic leg as results of childhood illness and accidents. These often debilitating handicaps eventually took their toll by shortening Hanna's life to fifty-two years, but they did not seem to foreshorten his prolific yacht designing and writing for *MotorBoat* and *The Rudder*. Hanna's handicaps are mentioned biographically, though Doherty leaves us with the picture of a courageous, communicative designer and writer who attached little importance to his own impediments.

Twenty-eight Hanna designs are included in the book, with illuminating details provided by firsthand accounts and research by the author. Numerous tales were recounted by owners and builders of Tahiti ketches, including descriptions of design and rig variations, and an amusing tale of service aboard the 106-foot Hanna schooner *Faith* (now *Araner*, owned by John Ford) during her World War II conscription with the Navy as the IX52.

Much of Hanna's writing has been excerpted in the text. In addition, Doherty provides a "Portfolio of Hanna Writings," drawn from his *MotorBoat* column, "Heaving the Lead," and from "The Watch Below," which he contributed to *The Rudder* for thirteen years.

Certainly the designing side of Hanna's life was interesting, but I could not put the book down when reading accounts of his battles with the likes of Howard I. Chapelle, L. Francis Herreshoff, and Hanna's one-time friend Philip Rhodes, among others. *A Ketch Called Tahiti* often reads like a fast-moving novel, and I laid it down feeling as if I knew Jack Hanna, or at least subscribed to the right magazines between 1919 and 1943. As an associate, I would not have wanted to be on Hanna's bad side. Despite his admiration for the man, Doherty has fully documented Hanna's "short fuse" when it came to his "extreme sensitivity as to the origin of his design ideas."

A Ketch Called Tahiti is about a man called Jack Hanna. Its author, John Doherty, has written a discerning, enjoyable, educational biography.

Gary Weisenburger
Supervisor of Small Craft Educational Programs, M.S.M.

Robert H. Fuson. *The Log of Christopher Columbus*. Camden, Maine: International Marine Publishing, 1987. 272 pp., illustrations, notes, appendices, bibliography, index. $29.95.

Handsomely designed and printed in two colors throughout, this is three books in one, an early starter in what will undoubtedly be a flood of titles by 1992, the quincentennial of Columbus's landfall in the New World.

The major portion of this book is devoted to the actual log. Since both the holograph original and what is known as the Barcelona copy (1493) have disappeared, the author has translated and reconstructed the contents of what appears here from two manuscripts by Bartolome de Las Casas (d. 1566), a Spanish Dominican who made an abstract of the log known as the *Diario* and included other details from the original log in his *Historia de las Indias*. Professor Fuson has relied primarily on the *Diario*, but has included details from the *Historia* as well as a few elaborations from Fernando Columbus's *Historie*, a biography of his father.

The result is a readable and exciting document, with the author scrupulously making clear which source he is working from. However, the notes are a small annoyance: since they appear at the end of each day's recounting, and not at the foot of the page, it is rather awkward to try to match the original reference in the text with the appropriate part of the note. Surely endnotes would have solved this book designer's problem in a happier way.

The second theme in this volume concerns the many Bahamian islands that have been proposed as Columbus's first landfall—between 1625 and 1987, nine different islands have been so nominated. The appendices include maps and give a full description of each theoretical landfall. Professor Fuson was a consultant to the National Geographic team of spe-

cialists that arrived at the conclusion, published in 1986, that Samana Cay (and not Watlings, as determined by Samuel Eliot Morison in 1926) is the real San Salvador. He further states that conclusion in this book.

Finally, this publication contains a chapter of extremely helpful information on fifteenth-century navigation and the instruments and maps used at the time of Columbus. The Admiral experienced great difficulty in using a simple (to us) instrument of celestial navigation, the plumb-bob quadrant. With it he took latitude readings, sighting the North Star, that he himself noted in his log were grossly in error. Scholars have differed since 1941 (Professor Morison again) as to the reason for this, and Professor Fuson's book may add to that controversy.

Anne M. Preuss
Shelter Harbor, Rhode Island

Ewart C. Freeston. *Prisoner of War Ship Models, 1775–1825*. London: Conway Maritime Press, 1987. 192 pp., 207 illustrations.

This book was first published in 1973 by the Nautical Publishing Company of Lymington. It covers a wide range of topics relating to prisoner-of-war models, including the prisons and prison hulks where the modelers were housed, prison rations, modeling tools, reasons for making models, materials used, and building methods. The author describes many models, which range in size from two inches to more than seven feet. Models were made of bone, wood, and occasionally even straw.

The majority of the models discussed were made by French prisoners in English prisons during the Napoleonic Wars. To pass the time and earn money, prisoners engaged in a wide variety of handcrafts. Some, including modelers, worked alone, but many established little workshops employing several men to make items ranging from straw plait to elaborate bone ship models. Prisoners were permitted to dispose of their handiwork and to obtain materials in the markets held in the prisons. A regulation posted in the prison at Norman Cross ordered: "All dealers are to be allowed to remain at the principal gate of the prison from six o'clock in the morning until three in the afternoon, to dispose of the Merchandise to the prisoners." In this way, many of the models were bartered or sold into the neighborhoods surrounding the prisons.

The author was a model maker and a member of the Society for Nautical Research before his death in 1979. He spent months of careful research preparing this subject, and the result is a book that will appeal to model builders as well as maritime historians.

William S. Quincy
Model Maker, M.S.M.

LETTERS

Dear Mr. Gardner:
Although I am not prone to write fan letters (editors are better at criticism than praise) after I read "Current Thoughts on the Restoration of Boats of Historic Significance" I felt I needed to say "Well Done."

I know very little about small boats, but I am a teacher and spend a fair amount of my time lecturing on American maritime history. In the course of my work I depend heavily on the resources offered by maritime museums; Mystic is high on the list. So much of maritime history is artifactual, that is, at the museum we can see the physical reminders of the past, everything from the *Morgan* herself down to the tiniest piece of scrimshaw. It is always a delight to walk the grounds at Mystic, looking at all these materials, and using them to help students understand the past.

On the other hand, how does this differ significantly from what other museums do? Were I teaching ancient Egypt I could bring my class across the street to the Museum of Fine Arts and do essentially the same thing as a walk through Mystic. The difference between the maritime museum and the fine arts museum is not in their artifacts but in the experience. Places like Mystic have the capacity to provide not only visual instruction but real experience as well. This experiential dimension is vital to the future of maritime history. Good teachers must engage their students in the subject at hand and what better way to do it in maritime history than to get young and old, men and women, to participate in the arts and crafts of an older age and to actually work at the skills of the maritime trades. Education is better accomplished by doing than by seeing.

Your essay in *The Log* is a wonderful statement by a great teacher. I hope everyone is listening.

William M. Fowler, Jr.
Managing Editor,
The New England Quarterly



ACQUISITION

Despite the acquisition of the massive Rosenfeld Collection, the Museum continues to search out still more historic photographs. The appeal of these photos to us may lie in the artistry of the photographer, but, more often than not, we acquire them for what they can show us of maritime or shoreside life during the nineteenth century. Occasionally, the documentary evidence in a photograph helps reshape our understanding of the past in a very direct way.

This recently purchased stereograph, by an unidentified photographer, offers a rare view of a lemonade stand on Boston Common in the late 1860s, complete with lemons, squeezer, glasses, candy, and cookies. Aside from the obvious depiction of period dress, the rugged fixtures (planks on sawhorses) and weathered signs ("PATRONIZE DISABLED SOLDIER," "PURE LEMONADE," and "JESSOP'S CANDY") will help our staff design a more accurate lemonade presentation on the Seaport grounds this summer.

This photo will be on view in the R. J. Schaefer Building from 25 June through 6 November as part of a summer exhibition of recent acquisitions from the last five years. [87.131]

Mystic Seaport Museum Publications

We are pleased to announce publication of the American Maritime Library series Volume XII

Fifty Years of Fortitude:
The Maritime Career of Captain Jotham Blaisdell of Kennebunk, Maine, 1810–1860
By Kendrick Price Daggett

Captain Jotham Blaisdell (ca. 1793–1874) of Kennebunk, Maine, spent fifty-five years in the North Atlantic trades. Like many coastal Maine boys, he went to sea at an early age, learning the fundamentals of what would become his life's work. After this apprenticeship, he spent thirty-four years in command of ships owned by the Lord family of Kennebunk.

Blaisdell's career coincided with the rise of the American merchant marine to its position of greatest eminence on the open seas. It was an era that asked much of sailing vessels and the men who sailed them, an era whose maritime pursuits have, with the passage of time, become wrapped in a romantic aura that often obscures reality.

This is not a story of dashing clipper ships or elite packet liners. Rather, it is an intimate view of the movement of the commodities of the Atlantic world: Caribbean sugar, Southern cotton, and European salt, wine, manufactured goods, and emigrants.

To read Captain Blaisdell's correspondence with the far-distant owners of his vessels, here skillfully woven into a narrative that illuminates his comments, is to witness the daily concerns of the nineteenth-century shipmaster. It is amazing how well Captain Blaisdell and countless men like him, often with scant formal education, filled their roles of navigator, disciplinarian, financier, and market analyst. Though a man might command a vessel and her crew, he still had to suffer the vagaries of wind and weather; and the fluctuations of distant markets, the outcome of foreign wars, and the threat of disease and pestilence could conspire to wreak havoc on the most carefully made plans.

During his long career, Captain Blaisdell survived a sinking ship, collision at sea, the shattering force of a hurricane in the Florida Keys, and a cholera epidemic in St. Petersburg, Russia, only to meet repeated frustration as markets fluctuated.

Throughout the vicissitudes of his many years at sea, one line from Captain Blaisdell's earliest surviving letter echoes, sometimes stated, sometimes implied: "I done of course what I thought for the best." A man can do no more.

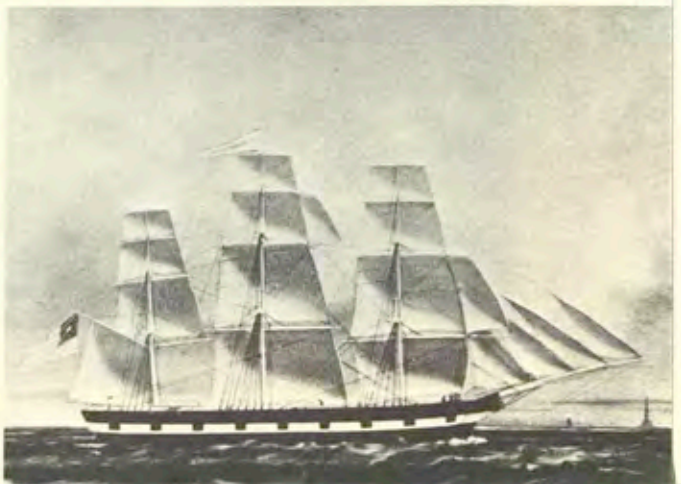
Kendrick Price Daggett is Captain Jotham Blaisdell's great-great-great-grandson. He wrote this book after discovering his ancestor's letters at the Brick Store Museum in Kennebunk, Maine, and at Mystic Seaport Museum. A native of Kennebunkport, Daggett graduated from the University of Southern Maine and currently teaches in Arundel, Maine. He and his wife reside in Kennebunk.

Fifty Years of Fortitude includes twenty-six illustrations, an appendix, notes, and index. This 173-page book is available bound in cloth for $20.00.

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All Mystic Seaport Museum publications, and other books, are available at 10 percent discount for members only at the Mystic Seaport Museum Bookstore. (Add $2.00 for shipping and handling. For Connecticut delivery, add 7½ percent sales tax.)

Captain Blaisdell's ship *Mount Washington*.
(Courtesy Brick Store Museum, Kennebunk, Maine)



Mystic Seaport Photo Day

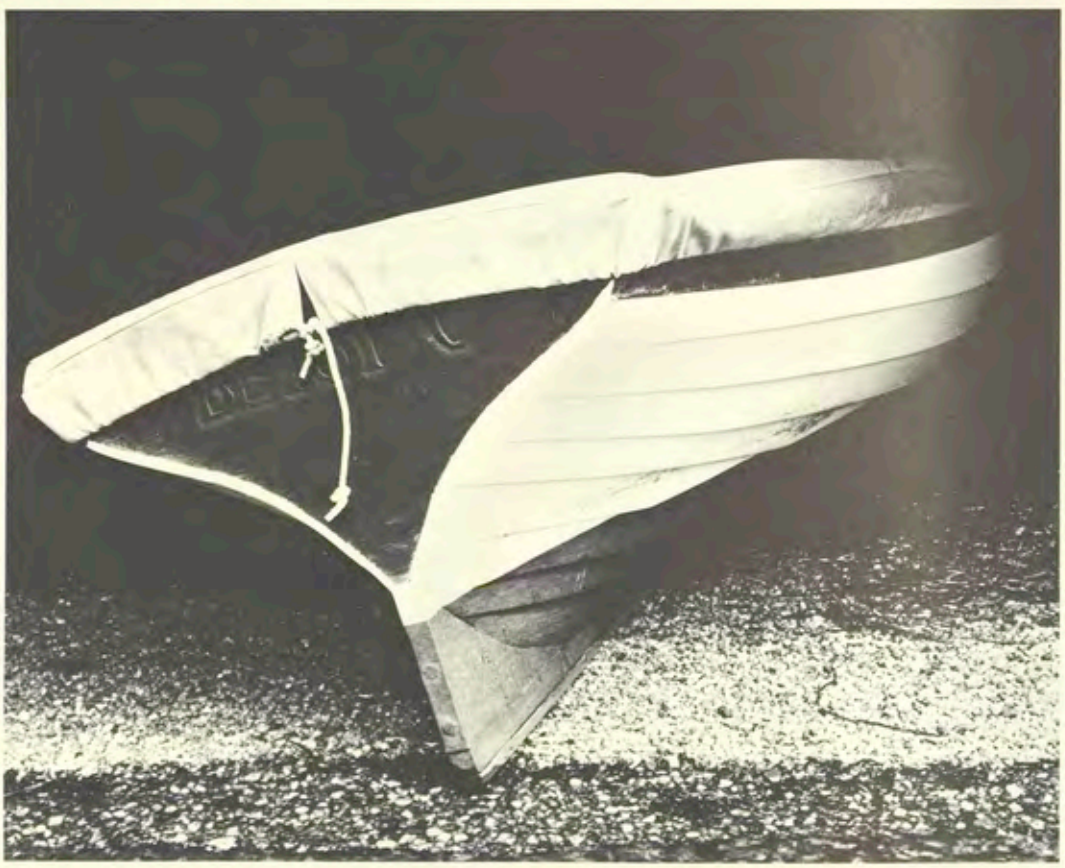
The Museum's seventh annual Photo Day was held on 12 September 1987. To allow photographers to capture the full range of the Seaport's photogenic moods, the Museum's gates open at 6:00 A.M. and close at dusk on Photo Day. Costumed staff people provide special photo opportunities, including "townspeople" in nineteenth-century fashions at work and play throughout the Seaport's waterfront area, seamen in ships' rigging, "old salts" mending lobster pots, horse-drawn carriages with passengers, couples in small boats, women tending a garden, cyclists on high-wheel bicycles, and children with period toys.

In 1987, Eastman Kodak Company and the Mystic Color Lab sponsored the second annual Photo Day photo contest. Cash prizes were awarded for the top three entries in both the color and black-and-white categories. In addition, a grand prize of a weekend for two in Mystic was presented. Judges represented Mystic Seaport's Photographic Division, Eastman Kodak, and the Mystic Color Lab.

Seventy photographers submitted 200 photographs for the contest. In reviewing entries for their technical and artistic merit, the judges were impressed by the high quality of the work. Jack Neades of New London, Connecticut, won the grand prize and first place in the black-and-white division, while Jackie Linder of Old Lyme, Connecticut, won the color division.

Prize-winning photos will be on display during the next Photo Day, 10 September 1988. Eastman Kodak will again sponsor a photo contest, open to all the hundreds of amateur and professional photographers who visit the Seaport on Photo Day.

Betsy O, by Jack Neades, winner of the Grand Prize and the Black-and-White Division at the 1987 Photo Day.



MYSTIC SEAPORT MUSEUM
POOLED INCOME FUND

Your gift to the Mystic Seaport Museum Pooled Income Fund will provide you with a check four times each year for the rest of your life; or, if you prefer, for the lifetime of a second beneficiary. The Pooled Income Fund provides the following benefits to you:

- ☆ Annual income
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- ☆ Personal satisfaction of making a gift to Mystic Seaport

A contribution of as little as $5,000 can insure your participation. You can make additional gifts of $1,000 or more at any time, increasing your interest dividends and receiving further tax deductions. As a participant in the Mystic Seaport Museum Pooled Income Fund, you receive not only a check every three months but also the satisfaction of making a significant and welcome gift to Mystic Seaport.

For further information contact:

Development Office
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Mystic, CT 06355–0990
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